

ROYAL ACADEMY PICTURES

1904

ILLUSTRATING

THE HUNDRED AND THIRTY-SIXTH EXHIBITION OF THE ROYAL ACADEMY



CASSELL AND COMPANY, LIMITED

LONDON, PARIS, NEW YORK & MELBOURNE.



AFTER RAIN.
ALOPRNON TALMAQF.

INTRODUCTION.

IN this the seventeenth issue of ROYAL ACADEMY PICTURES will be found what is perhaps the truest reflection of the Exhibition at Burlington House that has hitherto been set before the public in this form. Portraiture, subject, landscape, and marine as seen in the Royal Academy are fairly mirrored in these pages. But what is not so truly shown is the catholicity which the Academy has this year displayed in unprecedented measure.

Whether this advance is the result of the violent assault upon the institution delivered from without during the past twelve months, or whether it is due to a more liberal spirit prevailing in the Council—a spirit of greater kindliness and breadth of view—need not here be considered. The fact remains that pictures are now hung upon the walls such as have rarely before been admitted to the precincts of the Academy—pictures by painters who are leading exhibitors at the New English Art Club, and who represent the van of the saner section of the New Guard of to-day. Such, for example, are Mr. Orpen, Mr. W. W. Russell, Mr. James Henry, and Mr. Mark Fisher. Add to these the extremely “modern” works by the new Associates, Mr. Frank Brangwyn and Mr. Furse, and it will be seen that the Academy is actively grinding new corn, even though it grind exceedingly slow.

It is to be regretted, however, that, as in the past, the Scottish school is still practically unrepresented. It may be argued that the Scots have their own Royal Academy, which under Sir James Guthrie seems to have united the two wings of Scottish artists, the old and the new, and that there is no need that they should any longer aim at displaying their works in London. That is an error. The Scottish school of to-day, in no wise represented by the Scottish members in the Royal Academy of London, have conquered in Paris, Brussels, Berlin, Munich, Vienna; only in the

Metropolis of the Empire do they remain unknown to the general public: and I say that, even though our painters may not view with entire approval the methods of the Scottish school, justice to the public of the Imperial city requires that the art-work of one-half of Great Britain should be made known in the other. It cannot be denied that harshness of criticism on the one side and resentment on the other have heretofore prevailed, and sown the seed of mistrust and almost of open dissension. The time has surely come for conciliation and kindness, when Academic hospitality should cordially be extended to the leaders of the sister institution, so that we may depend upon seeing and judging in Burlington House the work of Sir James Guthrie and of Messrs. John Lavery, J. E. Christie, E. A. Walton, Noble, Roche, Macaulay Stevenson, Paterson, A. K. Brown, Austen Brown, Millie Dow, George Henry, Hornel, Crawhall, and the rest. The Royal Academy must not interpret too narrowly the maxim of the year which is printed upon its catalogue—"Labour is the price which the gods have set upon everything valuable." Qualities other than obvious labour may win recognition, and prove of useful suggestion. Few will say that the Scottish school lacks honest effort, even though the old Academic style be out of fashion in the North; why then must we wait and wonder while British painters, whose names are household words in the art circles of Europe, are names and nothing more to the people of London, and, in too great a measure, to the provinces of England?

Although this is a plea for important change, it must not be imagined that this year's Academy exhibition is lacking in novelty. Never before has such a revolution for it is nothing less--been seen in these privileged chambers; never have Academicians shown equal generosity and genuine hospitality to outsiders and to the younger men. It is, indeed, an outsiders' exhibition, and, with a laudable recognition of the fact, to them has been conceded the choice of position upon the walls. The principle, as a matter of fact, has been pushed rather far. What are the finest portraits of the exhibition? Mr. Sargent's "Mrs. Wertheimer," "Mr. Devitt," and the "Duchess of Sutherland;" Mr. Orchardson's "Sir Samuel Montagu," and Mr. Furse's "Diana of the Uplands;" and not one of them has a "centre," while two of them are above the line. The place of honour on the side of the great gallery is given to Mr. David Farquharson's "Full Moon and Spring Tide;" it is flanked by Mr. Wollen's "Waterloo" and by Mr. Draper's "Golden Fleece." Miss Lucy Kemp-Welch, the Hon. John Collier, Mr. John Charlton, Mr. Hatherell, Mr. Dollman, Mr. Margetson, Mr. Hay, Mr. Goetze, even Mr. Sauber, have all been treated with similar distinction. It is the tribute of the Academy to the outsider unprecedented in its history, not entirely due to the fact that the members themselves have failed in some measure to maintain their higher level of achievement.

For that reason, perhaps, this year's exhibition may not be so "popular" so far as public entertainment is concerned. Every year men paint and model less for the public and more for the artist, and technical perfection becomes the higher aim, though, perhaps, the less amusing and less profitable. Yet we cannot look at the portraiture without recognising the extraordinary excellence of certain of the canvases, which proclaim themselves as masterpieces, and which will assuredly count in the future in the record of the art of the century. In landscape and in sea-painting, and again in essentially modern studies of open-air effects, are examples of outstanding merit, worthy to be included among the achievements of the British school. The subject pictures, taken as a whole, are not on quite so high a plane; they rarely are in an English exhibition. And yet skill and imagination proclaim themselves over and over again. The water-colour section scarcely yields in interest to the exhibitions of the special societies devoted to the aquarelle; and the sculpture, though less demonstrative than usual, is so fine in technical quality that it could stand the test of comparison with almost any exhibition in Europe. It is unfortunate that in existing conditions no opportunity is offered for the proper reception and exhibition of the more ambitious works in sculpture now constantly being produced, the sight of which would awaken the unsuspecting public to a knowledge of the present position of the school, and of the mass of talent which is so inadequately displayed in the rooms of the Academy.

M. H. SPIELMANN.

NOTES.

SIBYLLA FATIDICA (*p. 7*). *By Henry Pegram, A.R.A.* This group, executed in marble, was first exhibited some years ago in the plaster. There is no indication of the name of the Sibyl here intended; but the incident, dramatically imagined, is clear enough. The prophetic woman has consulted her crystal and has foretold disaster to her companion, who flings herself, disconsolate, across her knees. The group has been bought by the President and Council of the Royal Academy, acting as Trustees of the Chantrey Bequest, and will in due course be lodged in the Tate Gallery—"The National Gallery of British Art."

"MRS. KENDAL, MISS ELLEN TERRY, AND MR. TREE IN 'THE MERRY WIVES OF WINDSOR'" (*p. 9*). *By the Hon. John Collier.* The picture is an interesting record of the remarkable performance produced at His Majesty's Theatre, London, on January 17th, 1903, with Mr. Lionel Brough also in the cast. The artist has clearly been inspired by Sir Joshua Reynolds's "Garriek between Comedy and Tragedy;" and it is to be hoped that the picture may one day take its place in the wonderful collection of theatrical portraits of the Garrick Club.

YOUTH (*p. 14*). *By Briton Riviere, R.A.* In spite of the Chaucerian couplet which describes the motive of this canvas, the picture is, in fact, a companion to that painted a few years since, of the Christian Knight who, thinking naught of pleasure, descends into the cave—"In manus tuas, Domine."

ISABELLA AND THE POT OF BASIL (*p. 25*). *By A. T. Nowell.* It is hardly necessary to remind the reader of the subject of this picture, which Keats borrowed from Boccaccio—how the brothers of Isabella murdered her lover, how, marvellously led, she found where they had buried him and dug up his head and brought it home and planted it in her pot of basil, and how the plant prospered until the brothers, exasperated at Isabella's tears over pot and flower, destroyed them, and she faded and died.

HIS GRACE THE ARCHBISHOP OF CANTERBURY (*p. 37*). *By A. S. Cope, A.R.A.* The Archbishop is here represented in his robes of the Prelate of the Garter.

SHAKE OUT YOUR REEFS, &c. (*p. 48*). *By W. L. Wyllie, A.R.A.* It should be explained that this picture does not figure in the Exhibition. It was sent in by the artist, but in consequence of the unconventional inclusion of two pictures in one frame the Council pointed out the irregularity, and requested the artist to withdraw it. This the artist did, but too late to permit of the illustration being withdrawn also from these pages.

VOX POPULI (*p. 50*). *By E. Blair Leighton.* The incident here represented is suggested by the adventures of Margaret of Anjou, the wife of Henry VI. She is supposed to be showing the little Prince of Wales to the assembled populace in the hope of gaining fresh adherents to the Lancastrian cause. Such is the subject, but the artist makes no pretence, of course, of representing the actual scene in all its historical details.

FROM SOUTHERN SEAS AND THE SPANIARD'S YOKE (*p. 54*). *By Edgar Bundy.* The artist disclaims any intention of illustrating any particular event, historical or literary; but readers of "Westward Ho!" will find it difficult not to associate the picture with the striking scene in that book, wherein a sailor returned displays to the assembled company the marks of his captors' yoke upon his body.

FLATFORD: SCENE OF CONSTABLE'S PICTURE, "THE HAY WAIN," AS AT THE PRESENT TIME (*p. 59*). *By David Murray, A.R.A.* In actual composition this picture resembles less Constable's "Hay Wain" than "A Mill Stream" in South Kensington Museum, in which appears the very boat introduced in this picture—a craft which to this day is drawn up on the bank.

"DESPISED AND REJECTED OF MEN" (*p. 65*). *By Sigismund Goetze.* This very simple allegory is too transparent to need any words of explanation. The missionary and hospital nurse are the only ones of the crowd who are moved by the religious idea, and charity itself is dead.

ELAINE (*p. 67*). *By Ernest Normand.* The mythic Lady of King Arthur's Court—the "lily maid of Astolat"—dies of love for Lancelot—

"I loved you, and my love had no return,
And therefore my true love hath been my death."

By her desire her body was lain upon a bed and the bed placed on a barge, with a dumb retainer to steer it down to King Arthur's palace. And the King directed that the body should be burned and the sad tale of her death engraved upon her grave.

PLUTO'S MESSENGER (p. 69). *By G. A. Storey, A.R.A.* Proserpine, the daughter of Jupiter and Ceres, was carried off by Pluto to the nether world as she was gathering flowers in the fields of Enna. She became the wife of Pluto, and queen of the infernal regions, but was allowed to return each year to earth to see her mother. The allegory of the blossoming and decay of flowers is clear enough in this, one of the prettiest of classic myths.

ISABELLA AND THE POT OF BASIL (p. 85). *By H. C. Fehr. (See ante.)*

DEATH AND THE WOODCUTTER (p. 86). *By W. Logsdail.* The fable is best known from the version of Lafontaine: how the poor woodcutter cries in despair to Death to come and release him, and how, when in response to his appeal Death does appear and asks him what he wants, the woodcutter replies that he merely wished him to help replace the faggot on his shoulders that he might trudge on again.

THE SPIRIT OF BRITISH MARITIME COMMERCE (p. 87). *By F. Lynn Jenkins.* This work, executed for the great newel-post of the staircase in Lloyd's Registry in Fenchurch Street, London, is in bronze, silver, and marble, with shell decoration in the wings.

DEPARTURE OF LANCASTER FOR THE EAST INDIES (p. 97). *By F. Brangwyn, A.R.A.* The English East India Company war by Queen Elizabeth on December 31st, 1600, and the struggles which ensued with the Dutch, mainly over the spice trade, forms a bloody chapter in our Asiatic commercial history. The Dutch, in spite of treaties, maintained for the most part the spice trade, and left to French and English commerce mainly manufactured articles and raw stuffs. Sir James Lancaster was one of the naval leaders who succeeded in forcing forward British trade; he effected a commercial treaty with the King of Achen in 1600, and gave such information relative to a North-West Passage as brought about the discovery by Baffin and others.

PHYSICAL ENERGY (p. 98). *By G. F. Watts, O.M., R.A.* This statue, which is designed to illustrate the physical, as distinct from the intellectual activity of the nation, typifies that restless energy which has built up the Empire. It is fitting, then, that this great group should be selected to mark the grave of Cecil Rhodes in the Matoppos Hills.

ASTERIÈ (p. 99). *By Sir E. J. Poynter, P.R.A.*—Horace is nowhere more dainty and charming than in the ode "Ad Asterien," in which he bids her:—

"Shut the fond door at evening's first shade,
Nor look down the street at the soft serenade" (*Dr. Francis' translation*).

In the lines quoted by the artist the poet, it will be seen, warns Asteriè against doing the very thing we see her calmly enjoying in the picture.

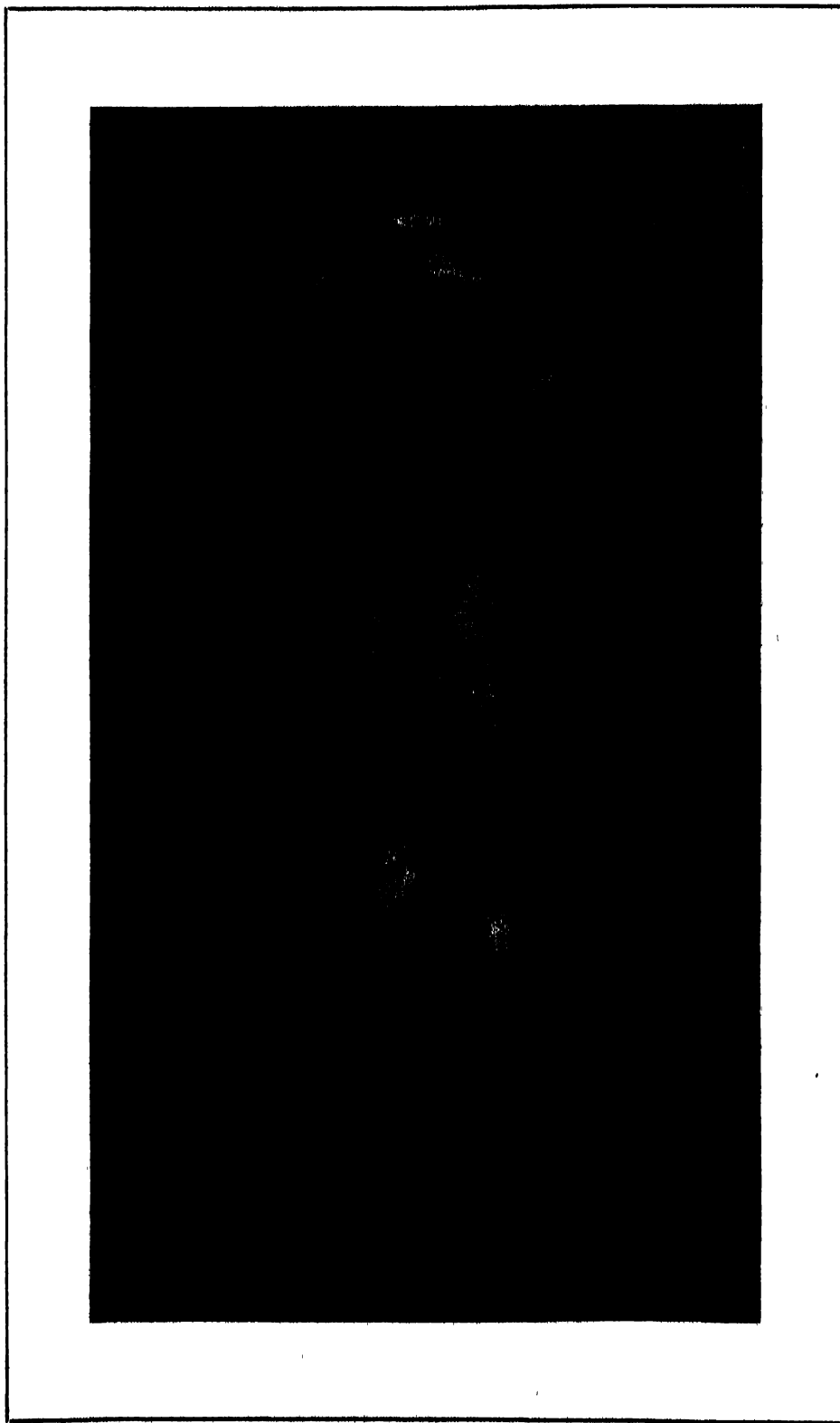
GEORGE II KNIGHTING TROOPER BROWN AT DETTINGEN (p. 111). *By J. P. Beadle.*—Dettingen, fought on the 27th of June, 1743, was the last battle in which a king of England fought in person. The French lost 6,000 men; the English about 3,000. The following passage is given in the catalogue: "George II knighting Trooper Brown of the 3rd Dragoons on the battlefield of Dettingen for the following gallant action. With bridle-hand disabled by the loss of two fingers, having been carried by his runaway horse through the French lines, he there recaptured the standard of his regiment, and fought his way back single-handed."

ST. FRANCIS OF ASSISI AND THE HEAVENLY MELODY (p. 162). *By Frank C. Cowper.*—The great advance in the knowledge of the life of St. Francis and of the Franciscans has drawn many artists as well as scholars to this fascinating subject. Among the recent discoveries of documents is the original basis of the *Fioretti di San Francesco*, on which Mr. Cowper depends for the legend of the vision which appeared to the holy man. He introduces also the doves which were rescued from the snarer, a youth who was also converted by the saint, and became a friar "and led a holy life from that day forth."

ST. ELIZABETH OF HUNGARY (p. 172). *By Henry E. Crocket.*—This subject, which so often recurs on the walls of the Academy, is of singular fascination. The artist has taken the version of Mrs. Jameson: "After the death of her husband the widow and her children were banished from the Wartburg. It was winter-time and the snow lay on the ground . . . she carried her new-born babe in her arms. . . So she wandered about with her children till she found a refuge in a poor inn."

ROYAL ACADEMY PICTURES, 1904.

PART I.



LILIAN.

G. F. WATTS, O.M., R.A.

(From a Copyright Reproduction by Fredk. Hollgar.)



A SUN WORSHIPPER.

H. S. TUKE, A.R.A.



GATHERING THE FLOCK.

20 x 50

H. H. CAUTY.



HAPPY MOMENTS.

20 x 50

GEORGE HARDGURT.



THE ERRANT HEN
H. H. LA THANGUE, ARA



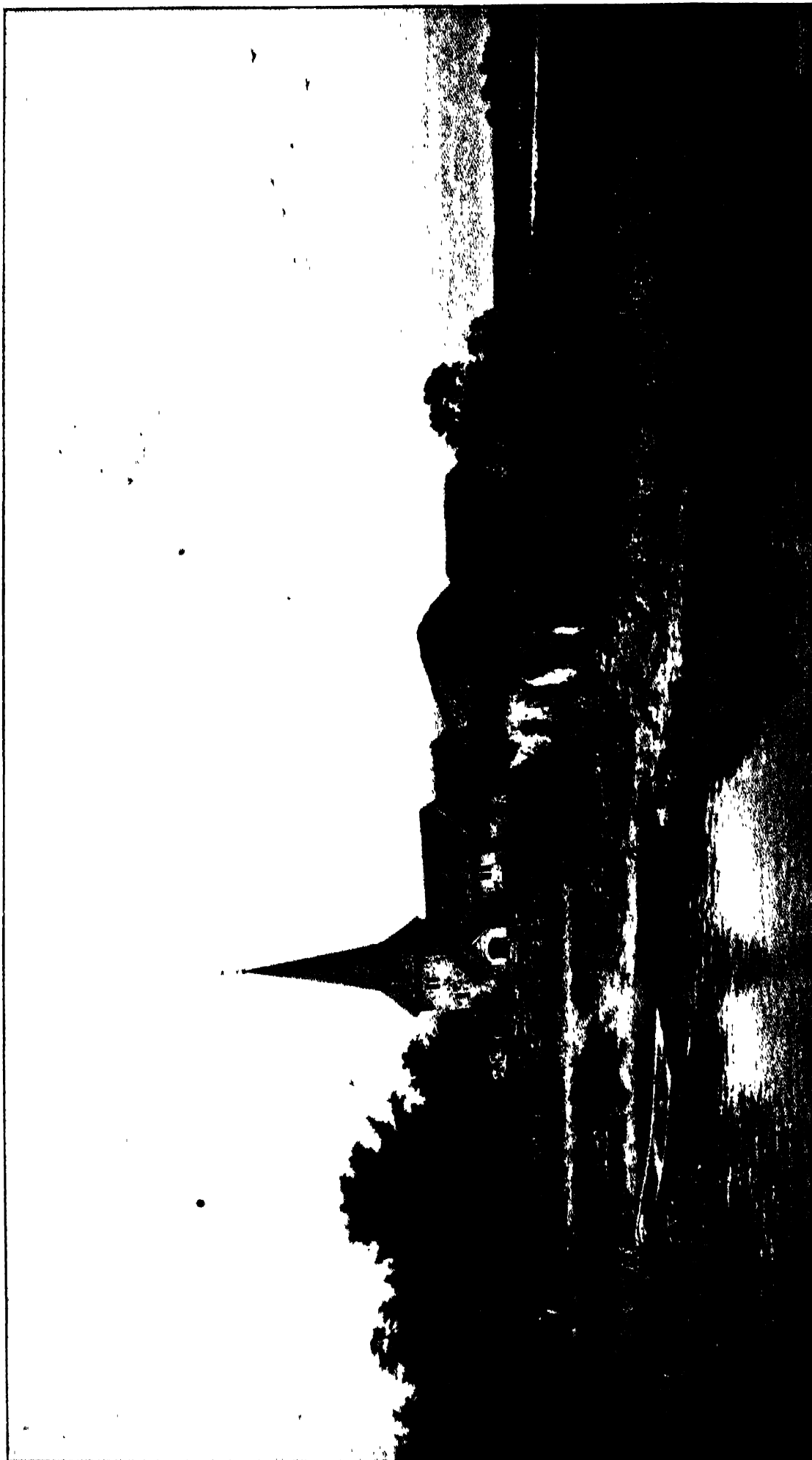
SIBYLLA FATIDICA

HENRY PEGRAM, A.R.A.



ON THE ROLLING ZUIDER ZEE

EDW. J. H. A. - ES. R. 14. R. 1



EVENING
B W LEADER RA

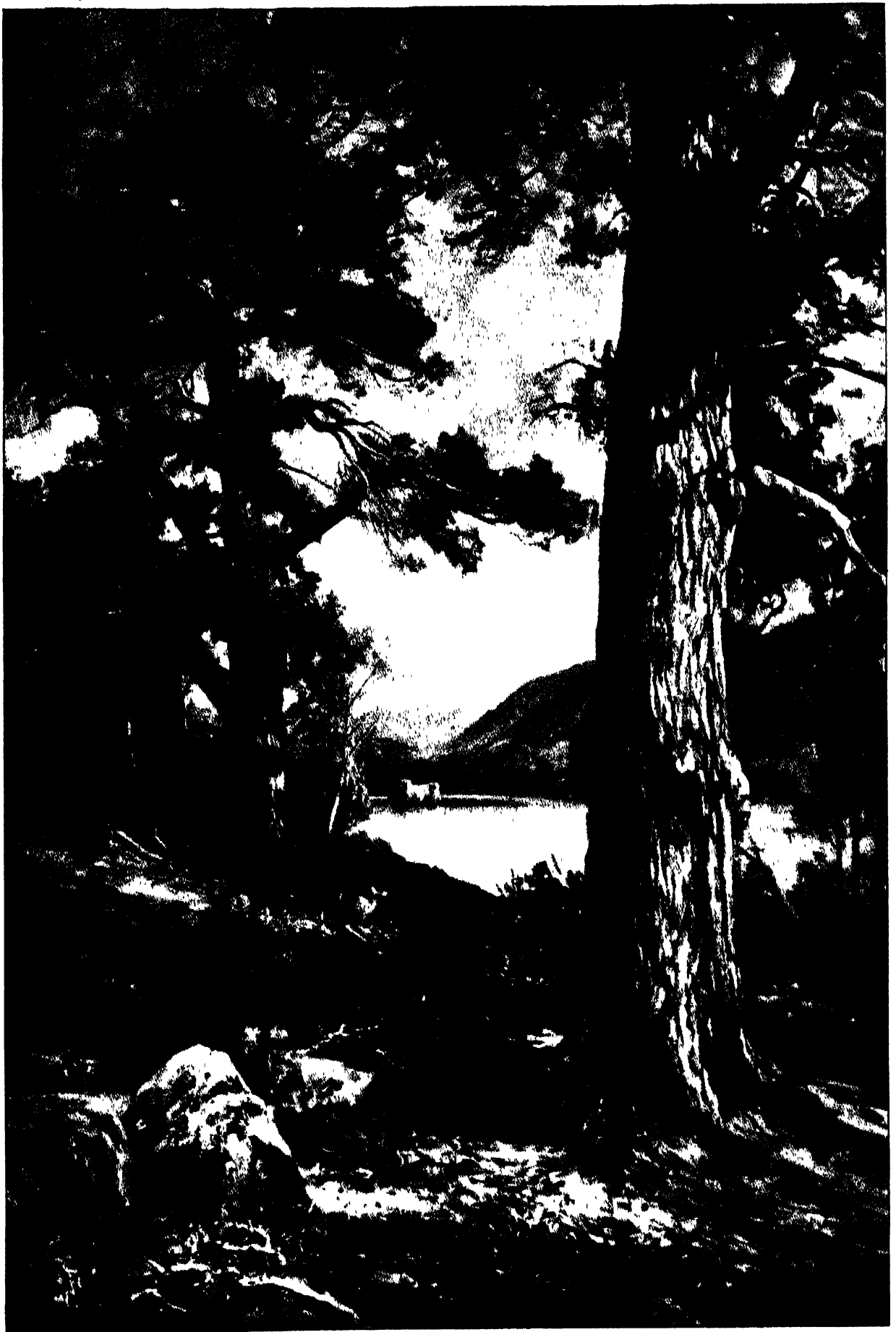


VOLUNTEERS
ARTHUR & BLAKE



CRYSTAL, DAUGHTER OF THE REV ARTHUR PHILLIMORE.

JOHN H F BACON, A.R.A



OLD SCOTCH FIRS LOCH AN EILAN.

J. MACWHIRTER, R.A.



84 x 67

YOUTH

IN GREY PERELL IS SEⁿ YOU THE DE
DELITE SO DOTH HIS BR DIL SEEDE --CANTON
BRITON P. N. ERE RA

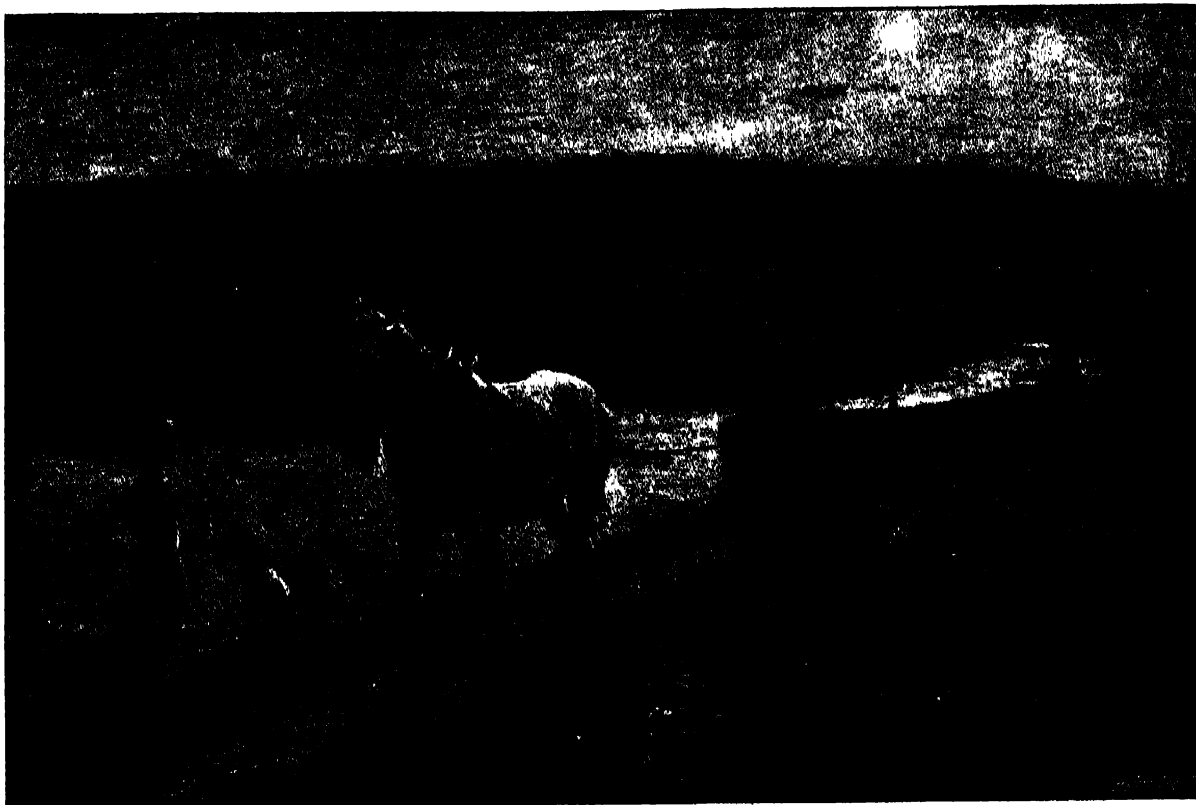


THE BRIDGE
ARNESB. BROWN. A P A



DIANA OF THE UPLANDS

C W FINE ART



THE OLD BARGE

EDMUND SPENCER



SHELLEY WRITING THE DEDICATION OF
'THE REVOLT OF ISLAM'

EDMUND SPENCER, AKA



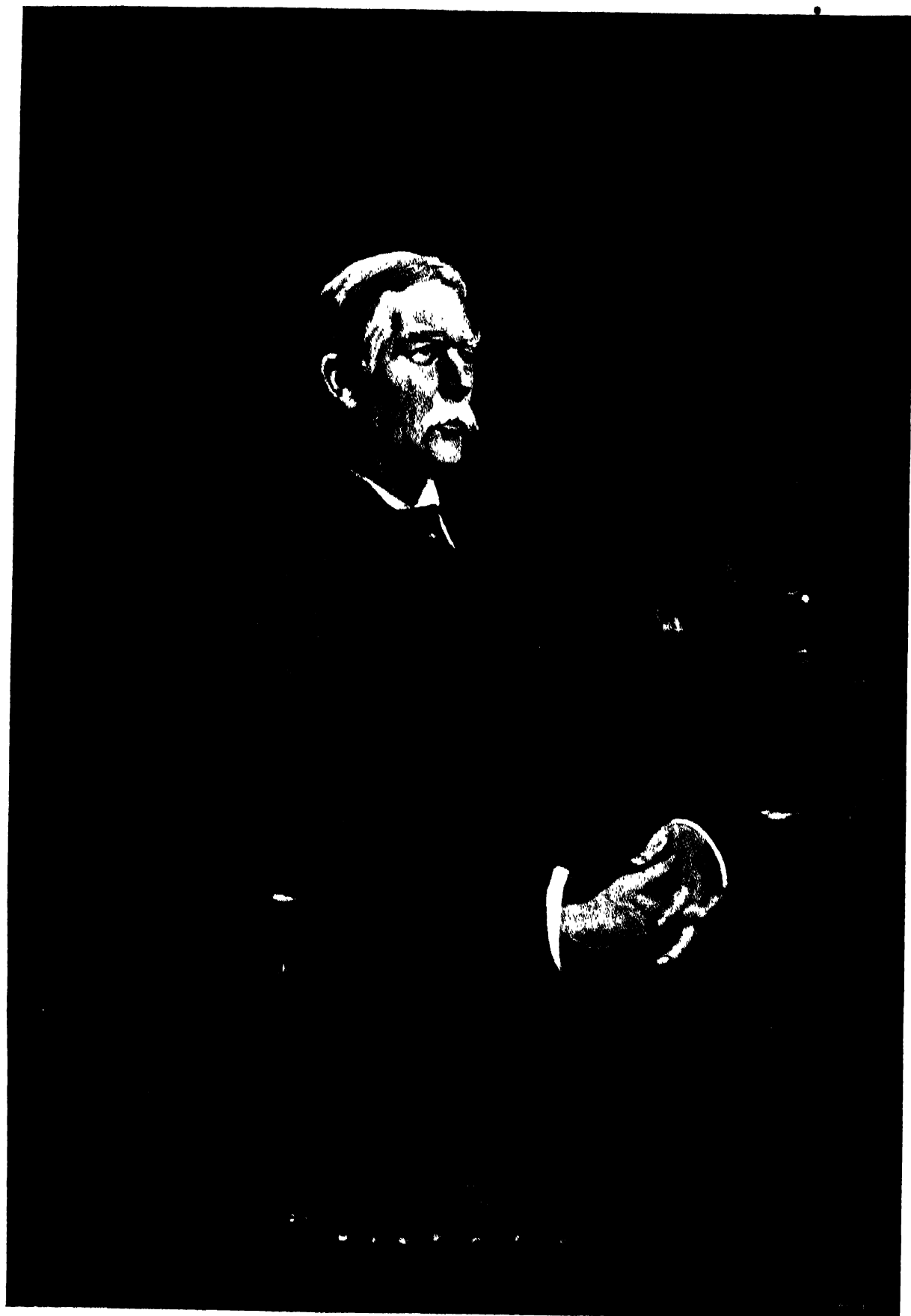
OLGA A PORTRAIT

T. C. GORCH.



AN AUTUMN MORNING.

ERNEST PARTON



SIR NEVILLE LUBBOCK, K.C.M.G.

CHAIRMAN OF THE WEST INDIA COMMITTEE

*Presentation Portrait in Recognition of his Eminent Services
on behalf of the West Indian Colonies.*

PROF. HUBERT VON HERKOMER R.A., C.V.O.



ST. PAUL'S CATHEDRAL
W. L. WYLLIE, A.R.A.



ST. GEORGE.
GEORGE FRAMPTON, RA

4 FT. HIGH



THE BIRK, THE ROWAN, THE PINE, AND
THE GRAMPIAN HILLS.

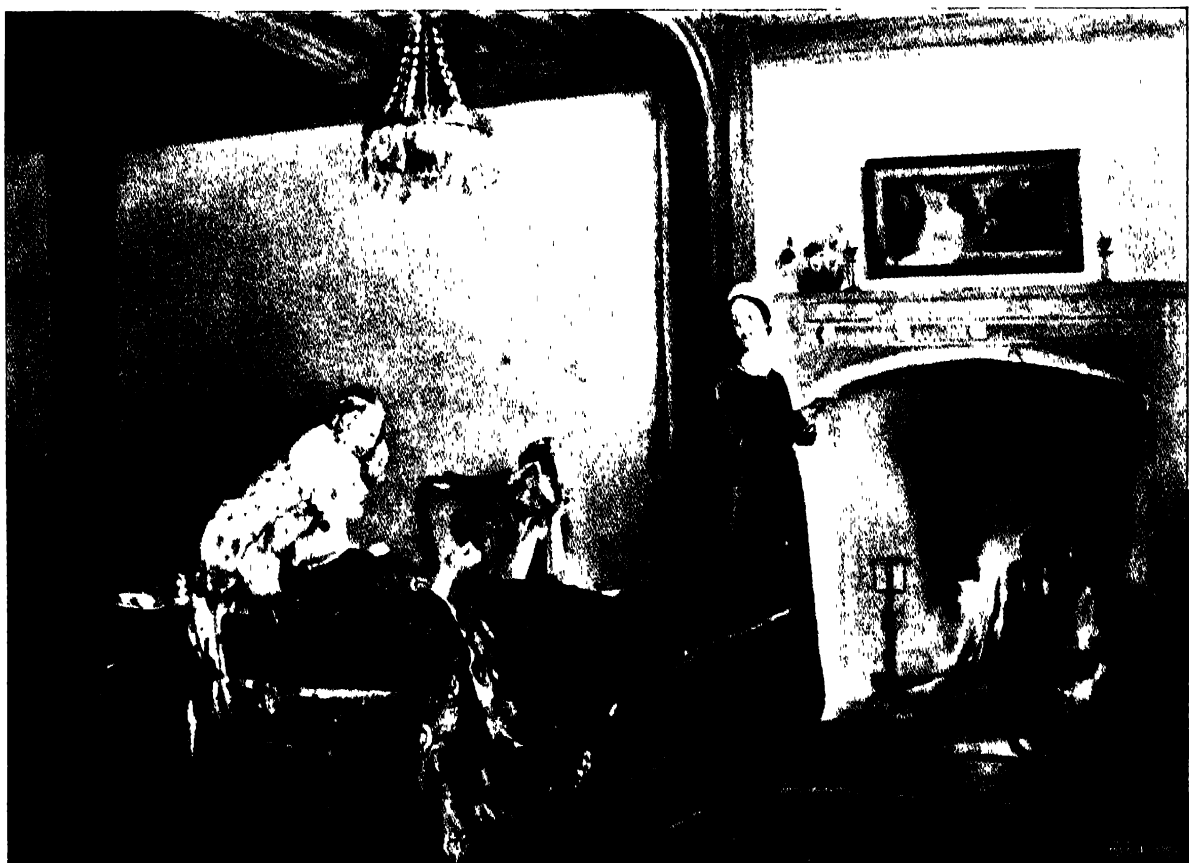
J. MACWHIRTER, R.A.



THE WANING STORM.

R. W. ALLAN. R.W.S.

4H x 72



THE BRIDE.

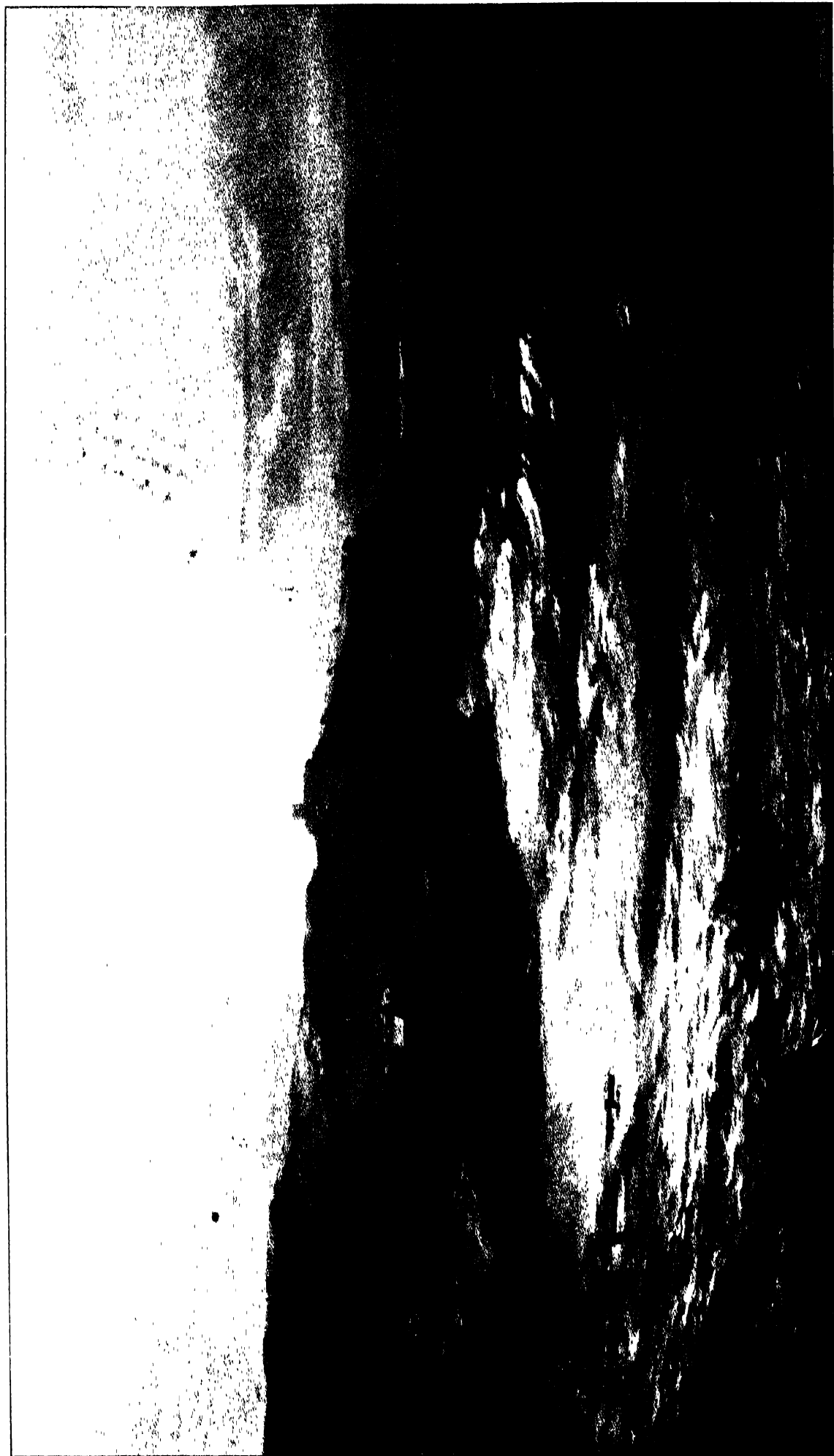
"And ye shall walk in silk attires and silks have to spare."

J. Young, HUNTER.



ISABELLA AND THE POT OF BASIL

• ARTHUR T. NOWELL



FULL MOON AND SPRING TIDE

DA. D. FERRO-CHARSON, A.R.S.A



DISCUSSING HER LINES.
CHARLES M. PADDAY.



THE SURRENDER
A C LUCCHESI

3 FT 6 IN H CH



THE DANCER *Bronze*
BERTRAM MACKENZIE

5 FT 7 IN HIGH



PAN
HENRY DEGRAM A P 4

6 FT HIGH



17 x 38

•
THE YEARS AT THE SPRING
AND DAYS AT THE MORN."
GEORGE WETHERBEE, R. I.



CROSSING THE BAR,
EDMUND G. FULLER



48 x 72

TOO LATE.
F SPENLO.E-SPEN.OVE.



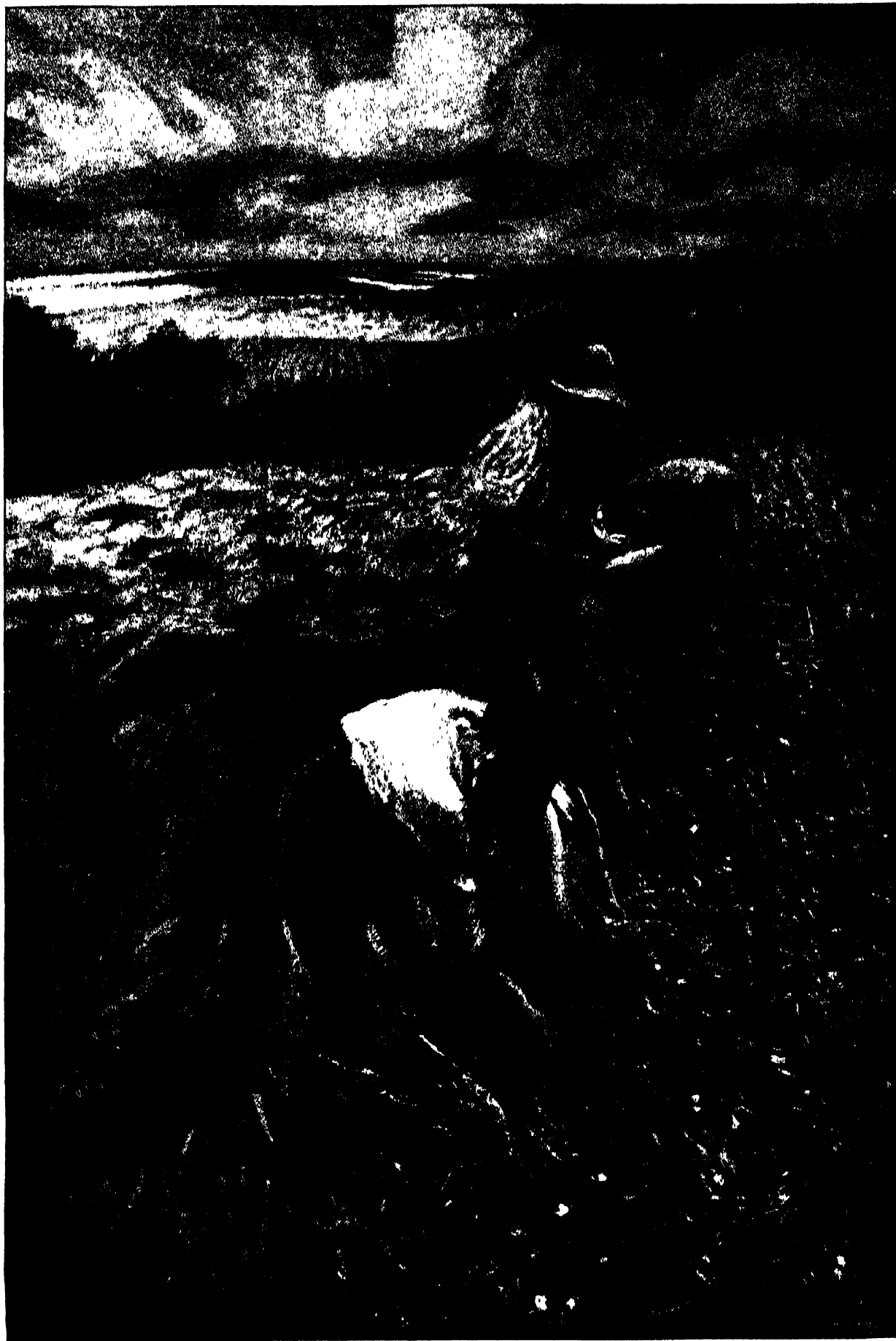
MRS GERALD BEDDINGTON

SOLOMON J SOLOMON ARA



DADDY'S DARING

JOSEPH CLARK.



IN THE BEAN FIELD.

GEORGE CLAUSEN A.R.A.



THE FIRST CHAPTER.

MARIE SEYMOUR LUCAS

16¹/₂ x 12¹/₆



TRESPASSERS
YIELD KING, V.P.R.I



HIS GRACE THE ARCHBISHOP OF CANTERBURY.

A S COPE, A.R.A.



83 v 26

WATERLOO "THE LINE WILL ADVANCE!"

W B WOLLEN, R I



GETTING READY FOR WORK.

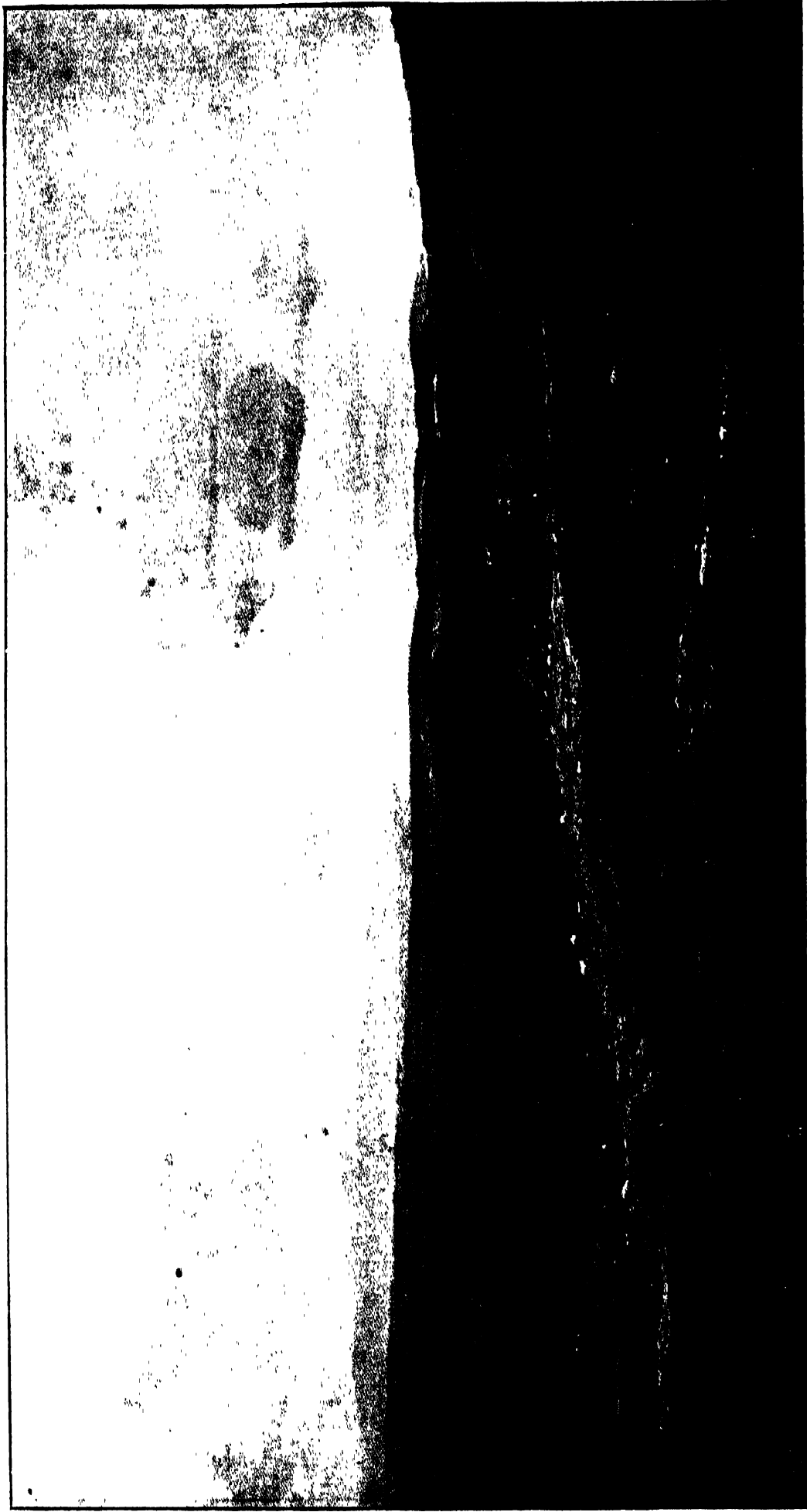
C.A. DE HAYES, R.I.

40 x 30



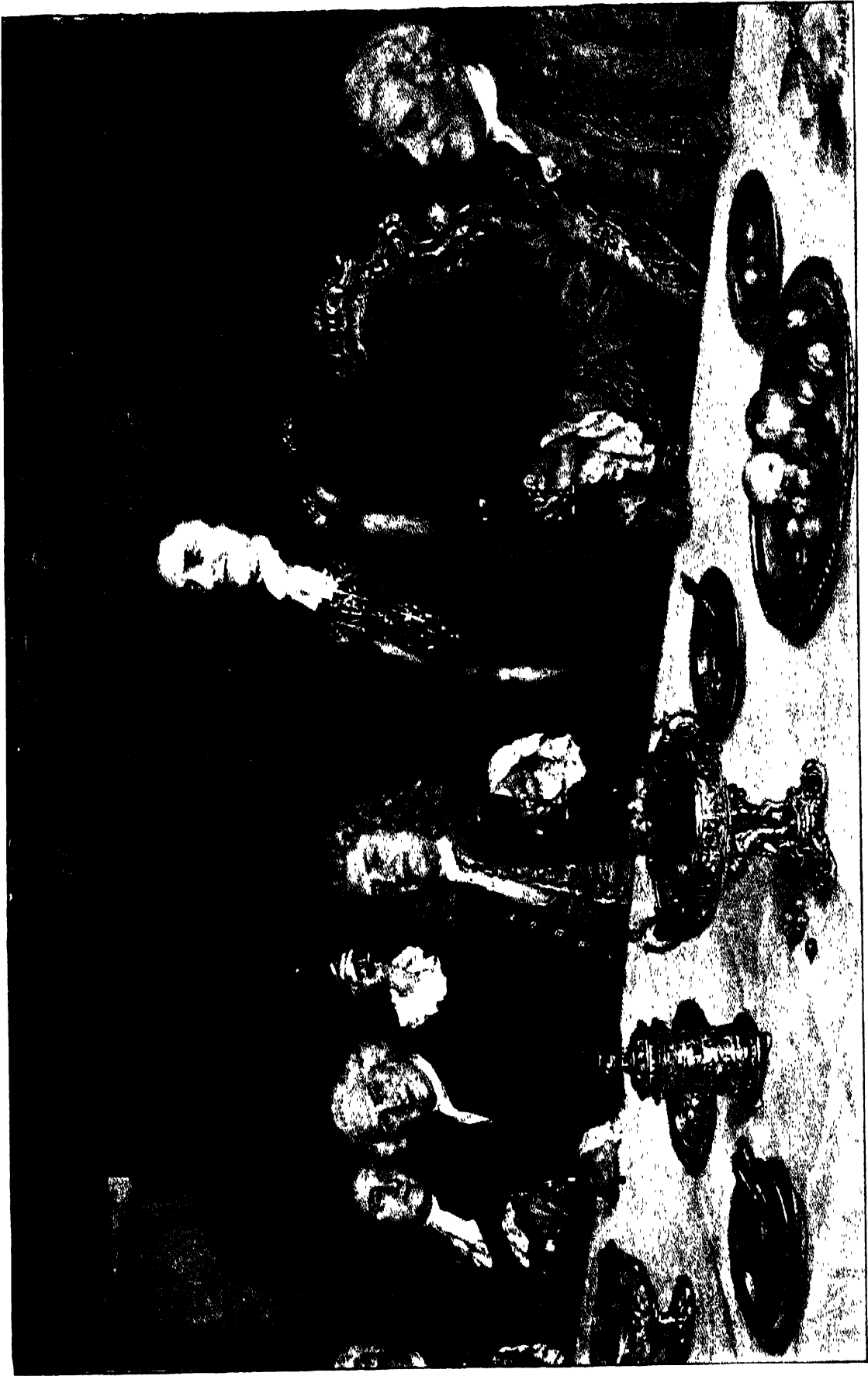
'PUFFS, POWDERS, PATCHES, BIBLES,
B LLET-DOUX.'

IS...A...I...GLOOM



42 x 72

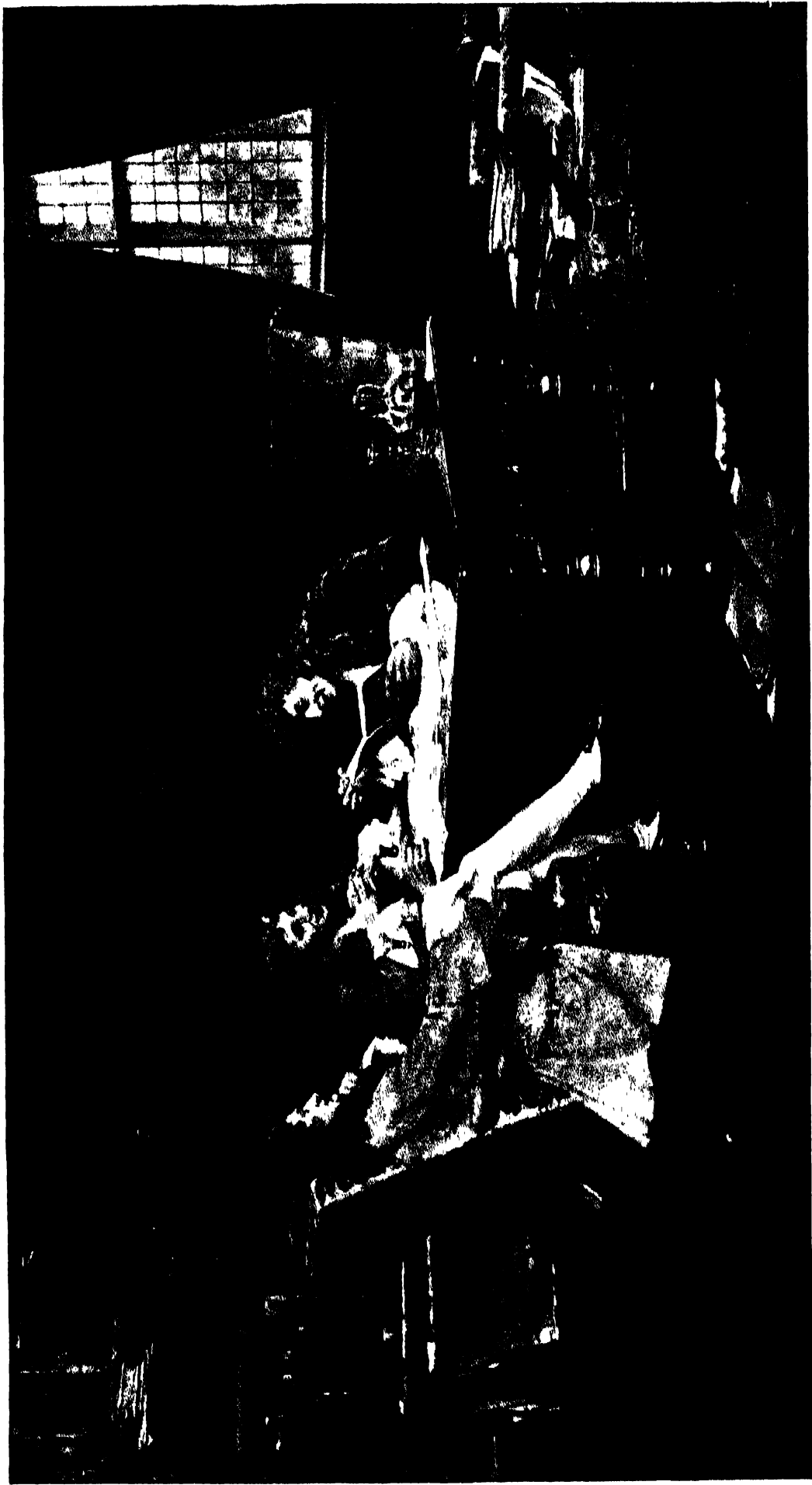
THE BORDERLAND.
J. A. JONER, R. I.



"TO OUR NEXT MERRY MEETING"

C. HIGHT-WOOD

The Copyright is in the hands of the artist.



12 x 18

"HENCE TO MR SO-AND-SO, THE POETS, WHERE WE HEARD
THE LATEST LAMPOON, AND HAD SOME EXCELLENT MADEIRA."

Excerpt from an Old Play

JOHN A. LOMAX



SIR HENRY COTTON, K.C.S.
H H ARMSTEAD R.A



MRS GEORGE MOSENTH
GERNIE EAGLETON R.A



THE RT HON EARL CADOGAN, K.G., P.C.

SOLOMON J SOLOMON, A.R.A.



THE SWORD A TWICE-FOUGHT BATTLE.

GEORGE W. JOY



SONGS OF THE MORNING.

HENRIETTA RAY (MRS. ERNEST NORMAN).



IN THE WIZARD'S GARDEN.
G. D. LESLIE, R.A.



'SHAKE OUT YOUR REEFS,
STOW YOUR GRIEFS,
FOR THE GIRLS HAVE GOT HOLD OF THE ROPE.'
W L WYLLIE, ARA

ROYAL ACADEMY PICTURES, 1904.

PART II.



FINIS.

By Permission of Mr. T. McLean, the Owner of the Copyright.

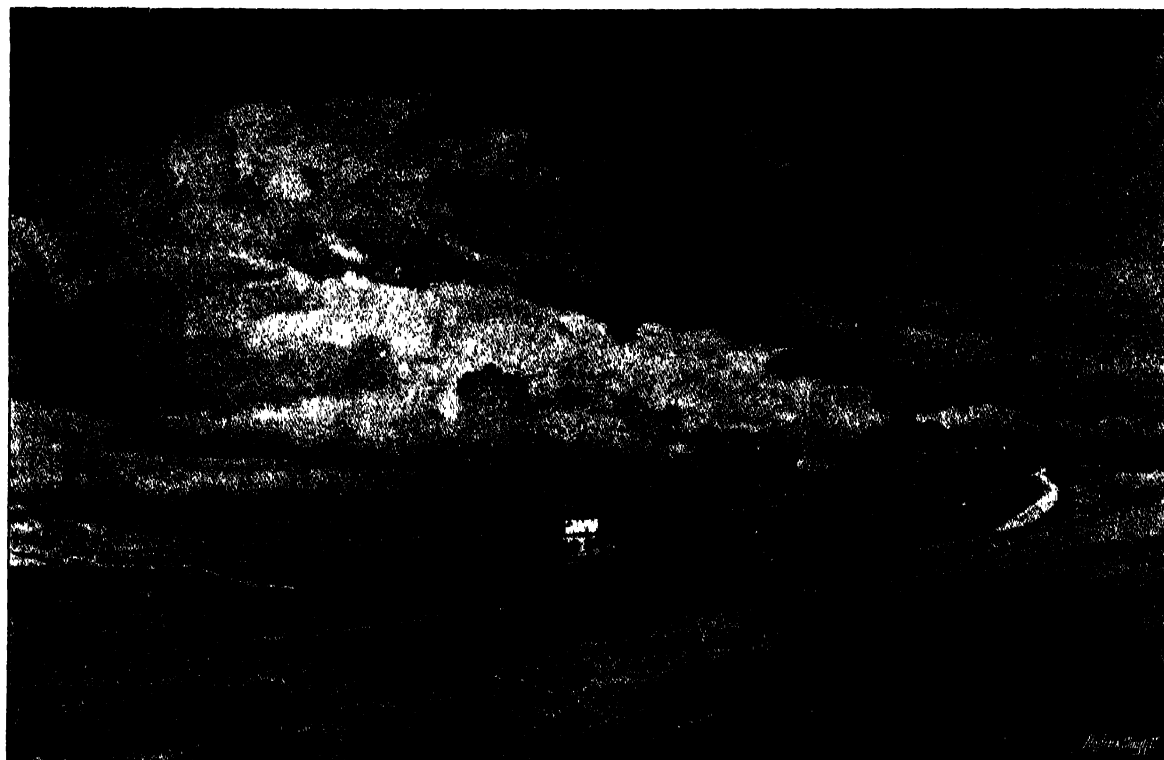
J. SEYMOUR LUCAS, R.A.

D

[Copyright is in every case strictly reserved]



VOX POPULI
E BLAIR LEIGHTON



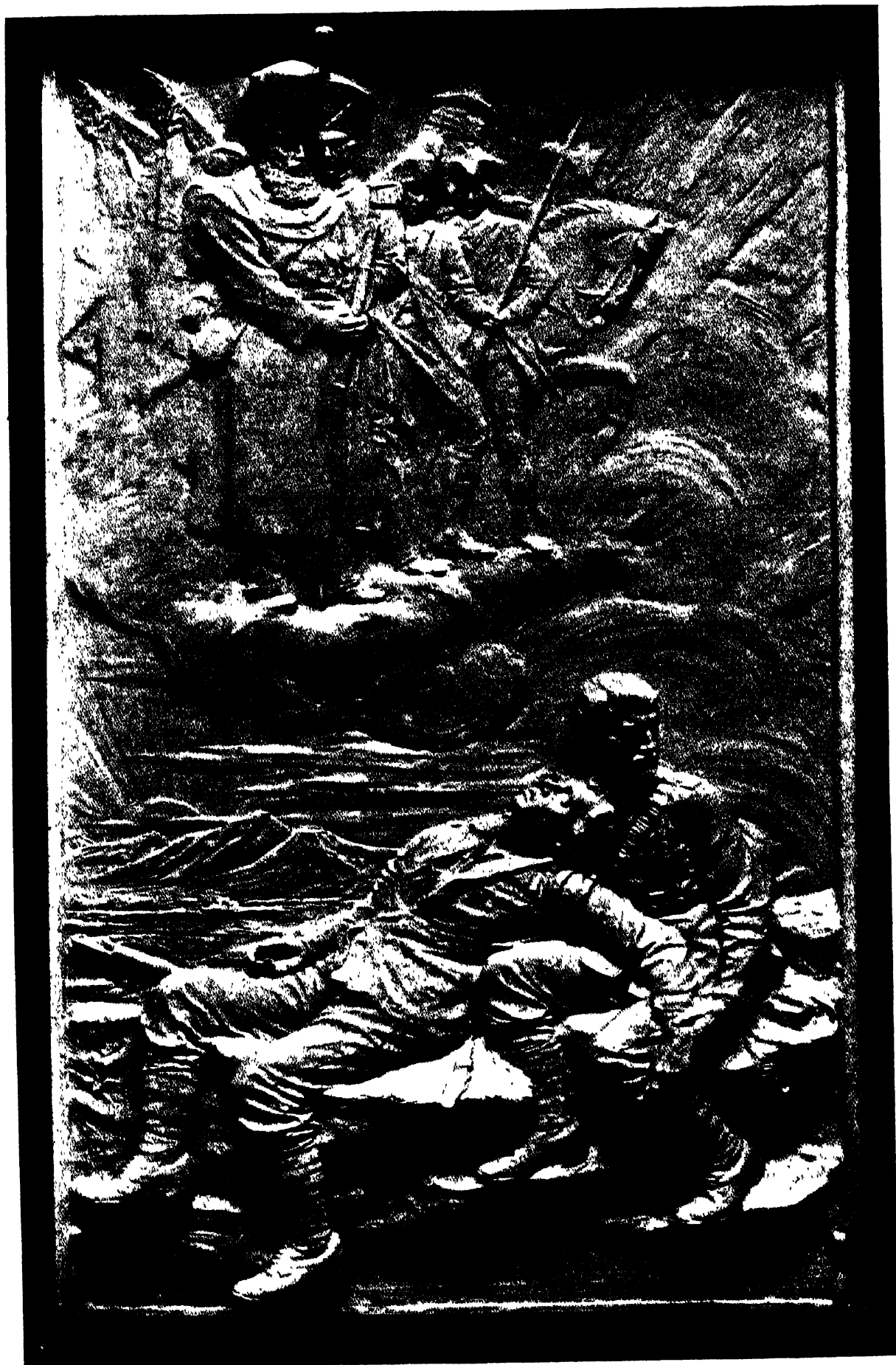
A NORTH-WEST WIND.

50 x 50

CHARLES W. WYLLIE



SILVER AND GOLD



MEMORIAL TO THE OFFICERS, N.C. OFFICERS, AND MEN OF
THE COLDSTREAM GUARDS WHO DIED IN SOUTH AFRICA.

It is placed in St. Paul's Cathedral

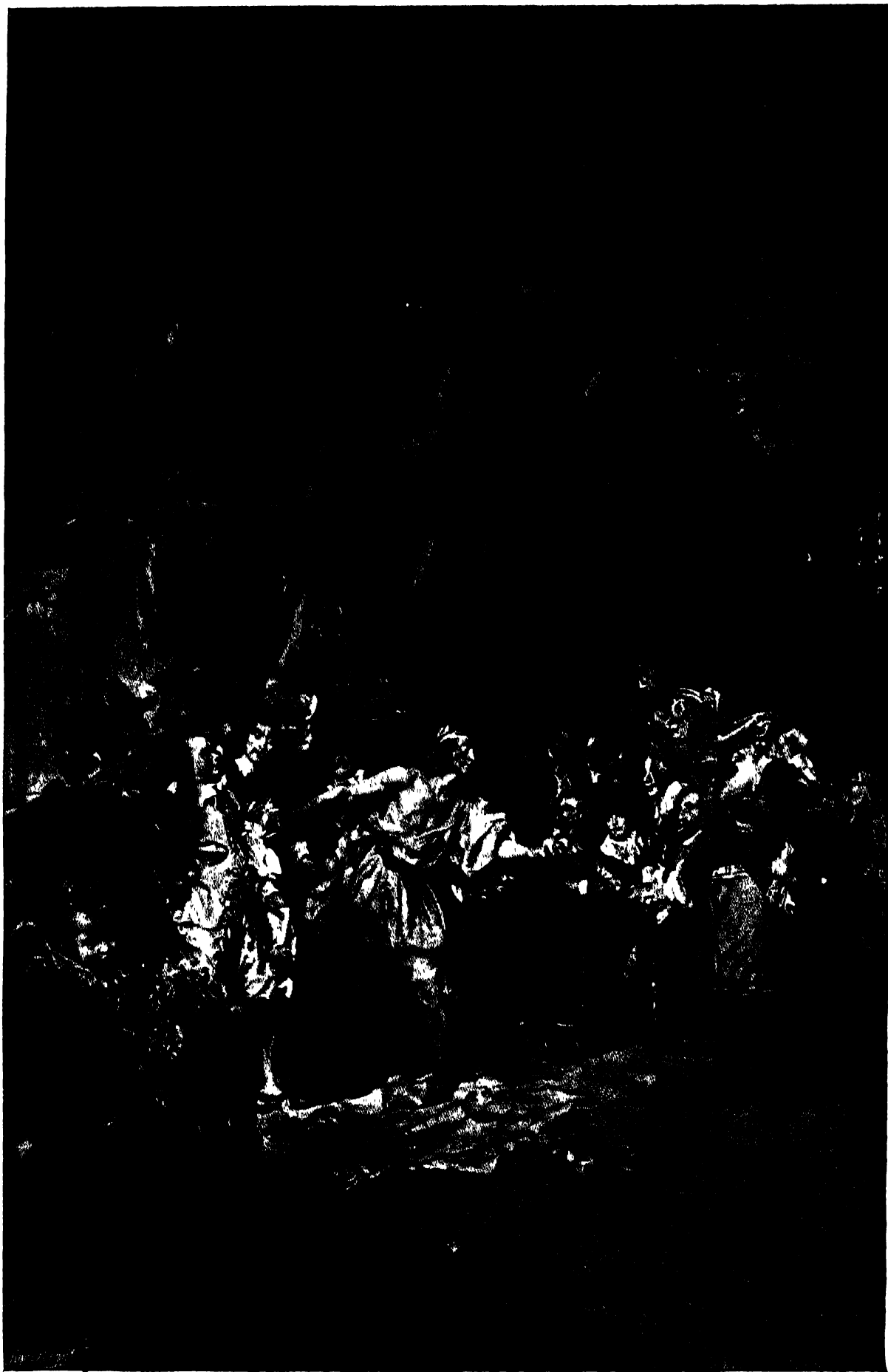
W. GOSCOMBE JOHN, A.R.A.



PHYLLIS.

ARTHUR HACKER, A.R.A.

58 x 33



FROM SOUTHERN SEAS AND THE SPANIARD'S YOKE.

EDGAR BUNDY, R.I.



THE VALLEY OF THE STOUR, EAST BERGHOLT, SUFFOLK

4R x 72

DAVID MURRAY A.R.A.



RHODODENDRONS

24 x 20

W. J. MUCKLEY.



MRS JOSEPH DUVEEN (Chalk Drawing).

J. SEYMOUR LUCAS, R.A.



TOWING PAST THE C
W L WYLLIE, ARA



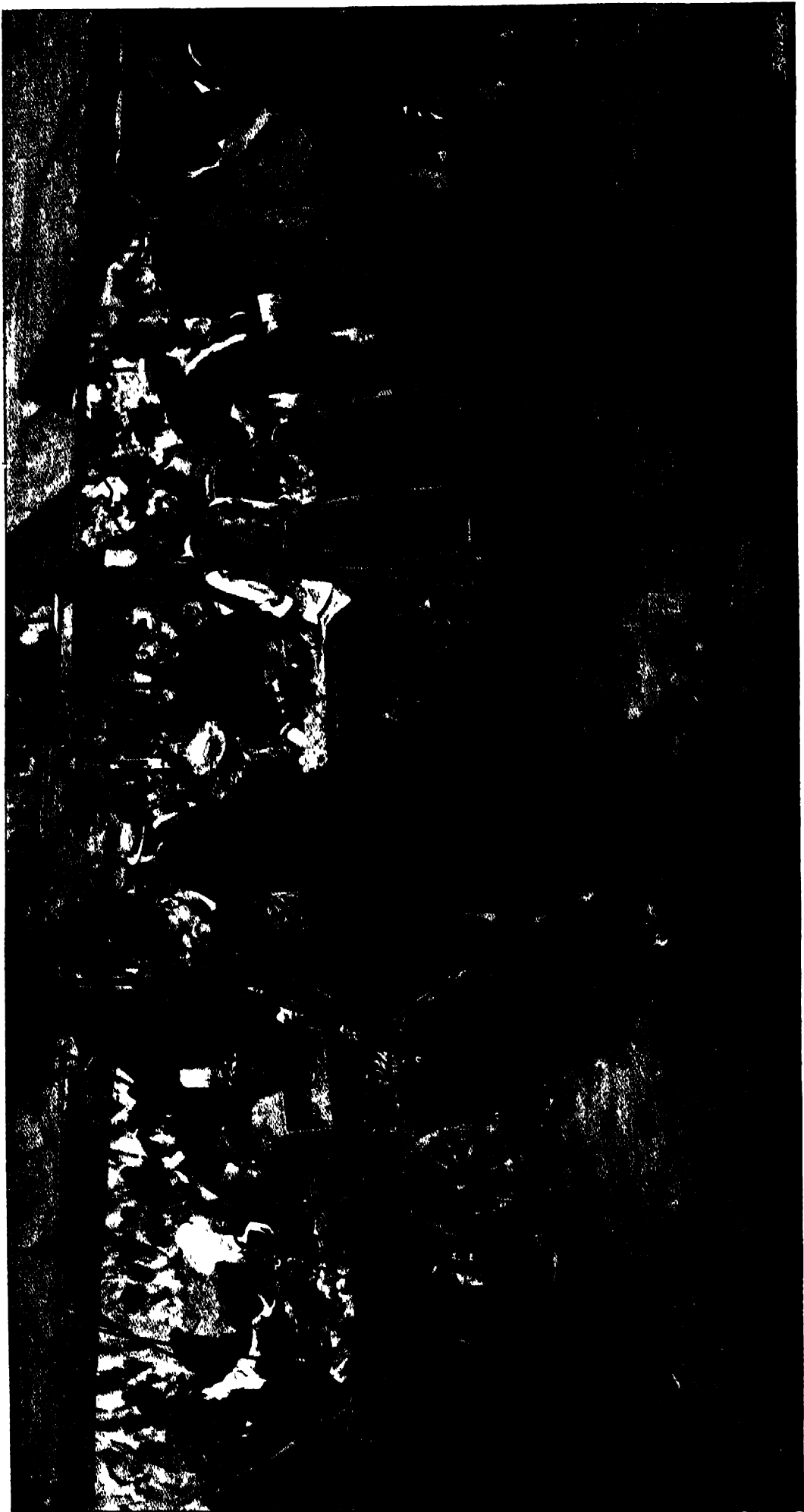
GLADYS DAUGHTER OF G. A. STOREY, ESQ., A.R.A.
G. A. STOREY, A.R.A.

44, 34



THE REV. E. S. ROBERTS, M.A., MASTER OF
GONVILLE AND CAIUS COLLEGE, CAMBRIDGE
ARTHUR HACKETT, A.P.A.

45, 34



THE VIATICUM
A CHEVALLIER TAYL



46 x 72

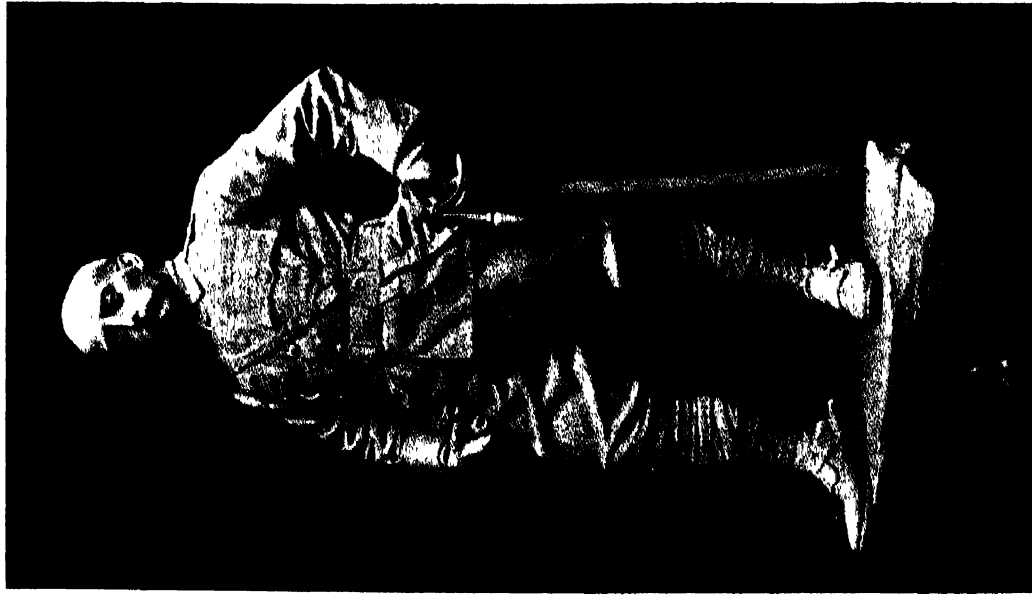
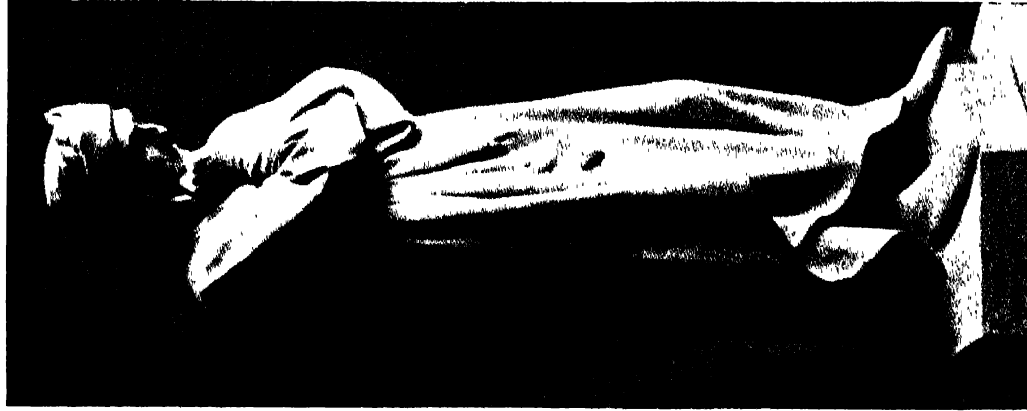
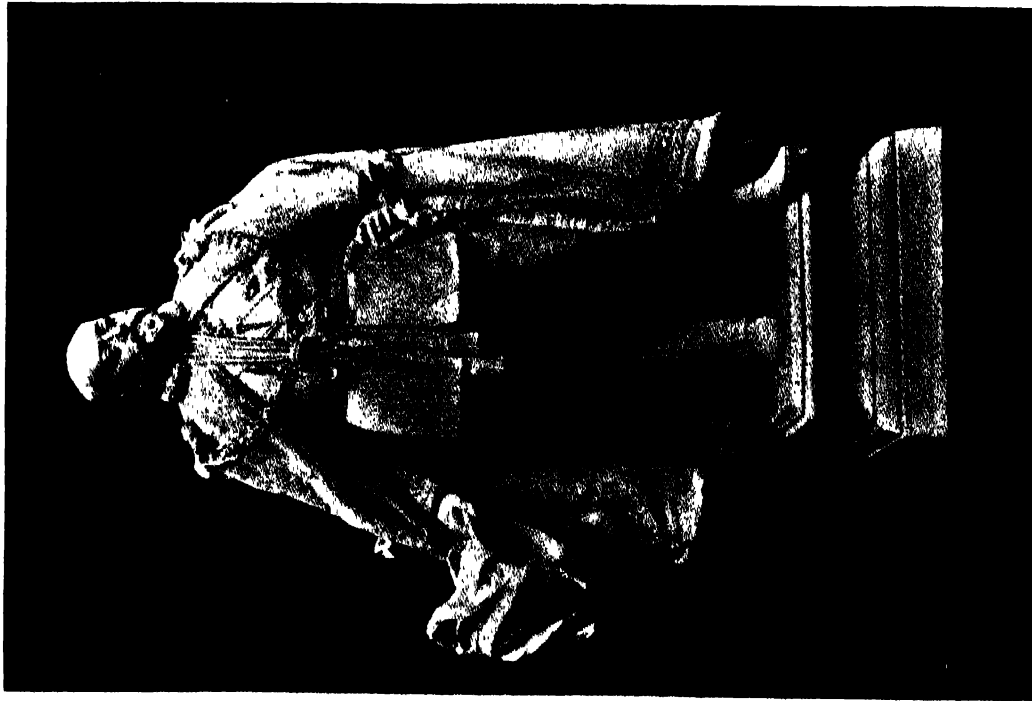
FLATFORD SCENE OF CONSTABLES PICTURE
"THE HAY-WAIN. AS AT THE PRESENT TIME
DAVID MURRAY, A.R.A.



40 x 50

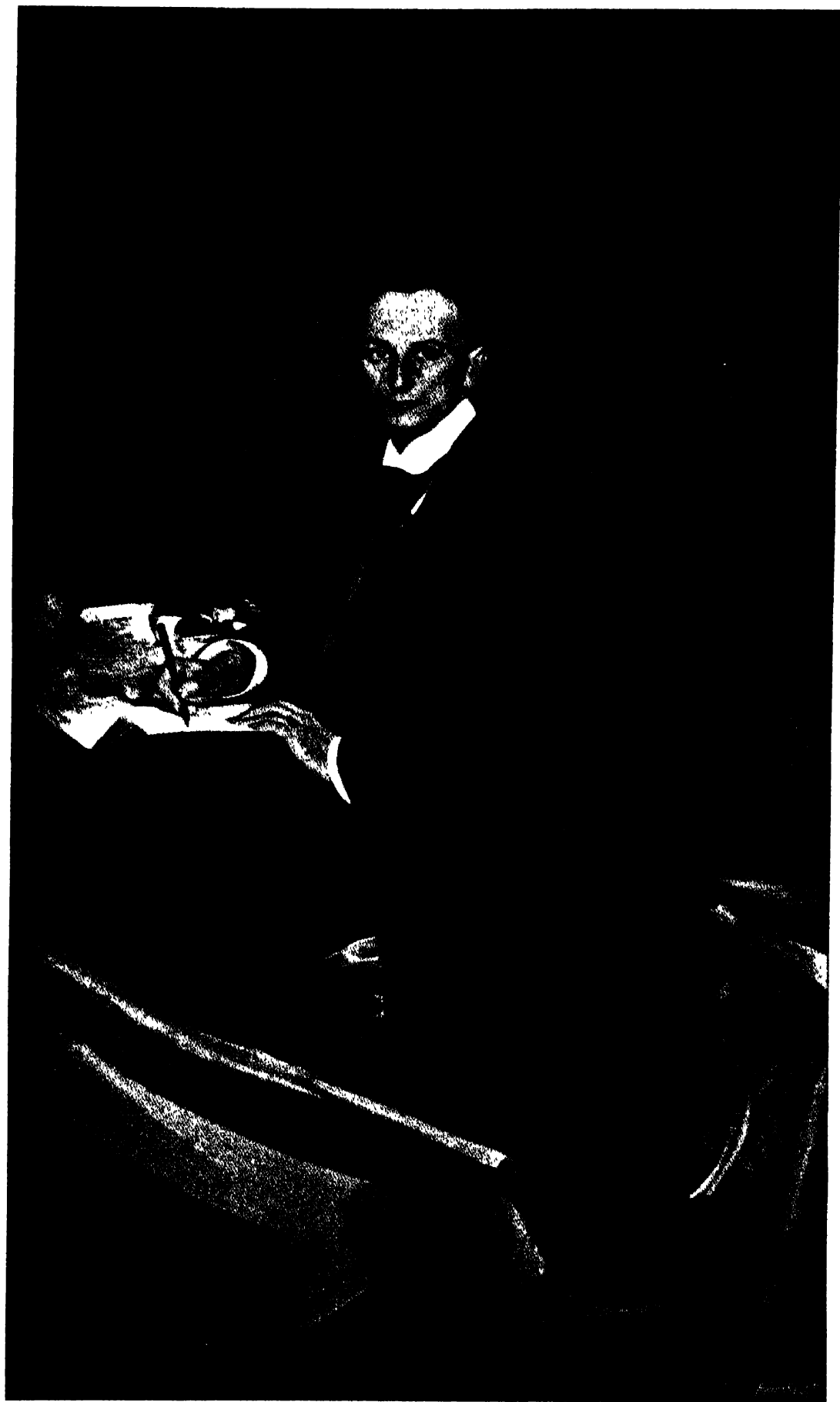
"WHEN WE WERE BOYS TOGETHER."

JOHN R. REID





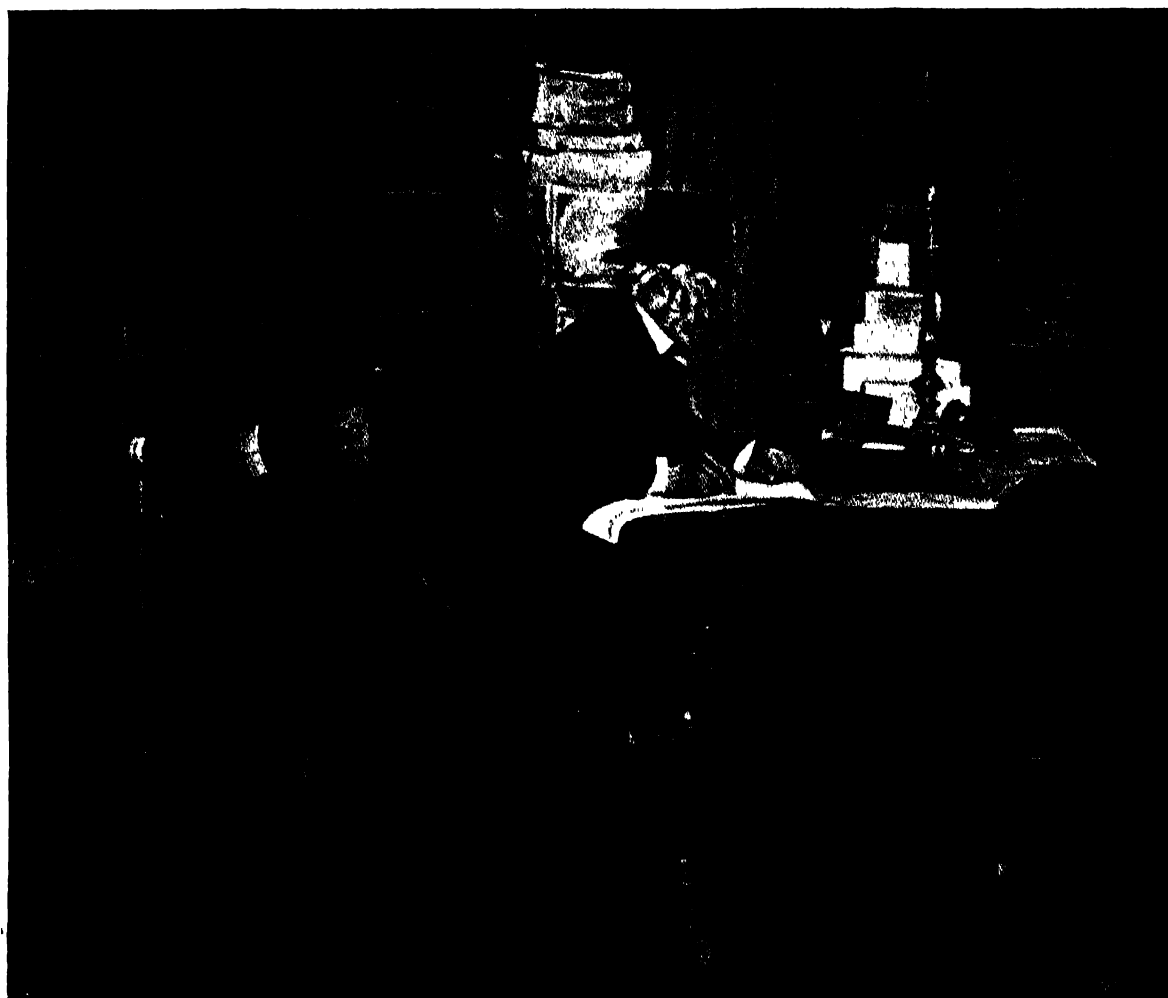
LADY DIANA (RIDING DRESS OF THE 18TH CENTURY)
G. H. BOUGHTON R.A.



M H SPIELMANN, ESQ
JOHN H F BACON, ARA



NEAR STROME FERRY SUNSET AFTER RAIN.



THE RIGHT HON JOHN BRIGHT, M.P.
AT THE REFORM CLUB, 1883.

LYRE CROWN. A.R.A.



"DESPISED AND REJECTED OF MEN"

120 x 80

"All we like sheep have gone astray - we have turned every one to his own way; and the Lord hath laid on Him the iniquity of us all."

SIGISMUND GOETZE

F.



THE POET AND SOME COUNTRY GIRLS

' II -

*I'd make myself a shepherd on some hill,
And without telling anyone would pass
Where these girls went, and follow at their will '*

ELIZABETH FLETCHER



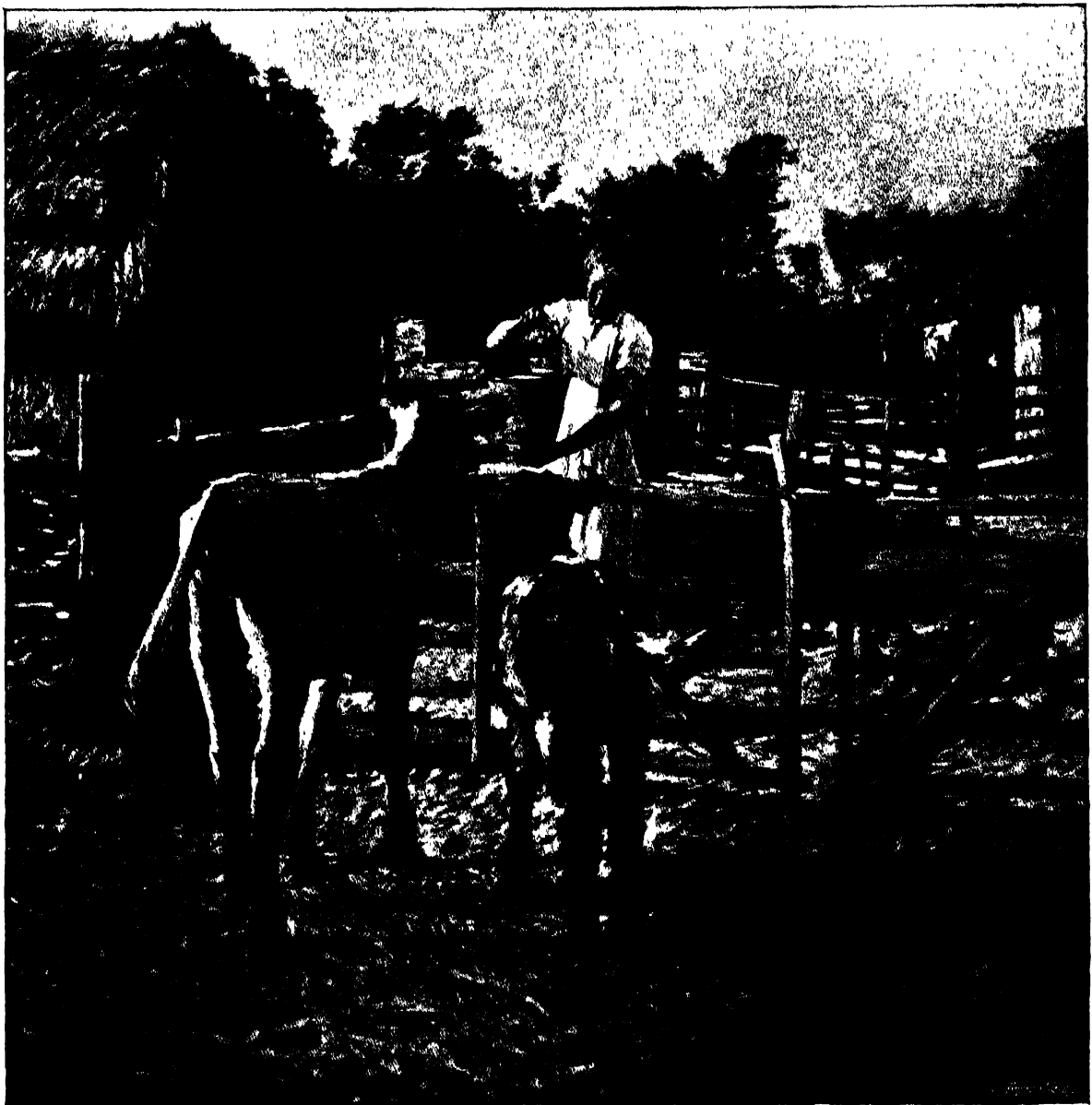
DESIGN FOR A FRIEZE

42 x 150

"The dead we'd by the dumb went upward with the flood"

Tennyson "Lancelot and Elaine"

ERNEST NORMAND



A SUSSEX FARM

34 x 37

H. H. LA THANGUE, A.R.A.



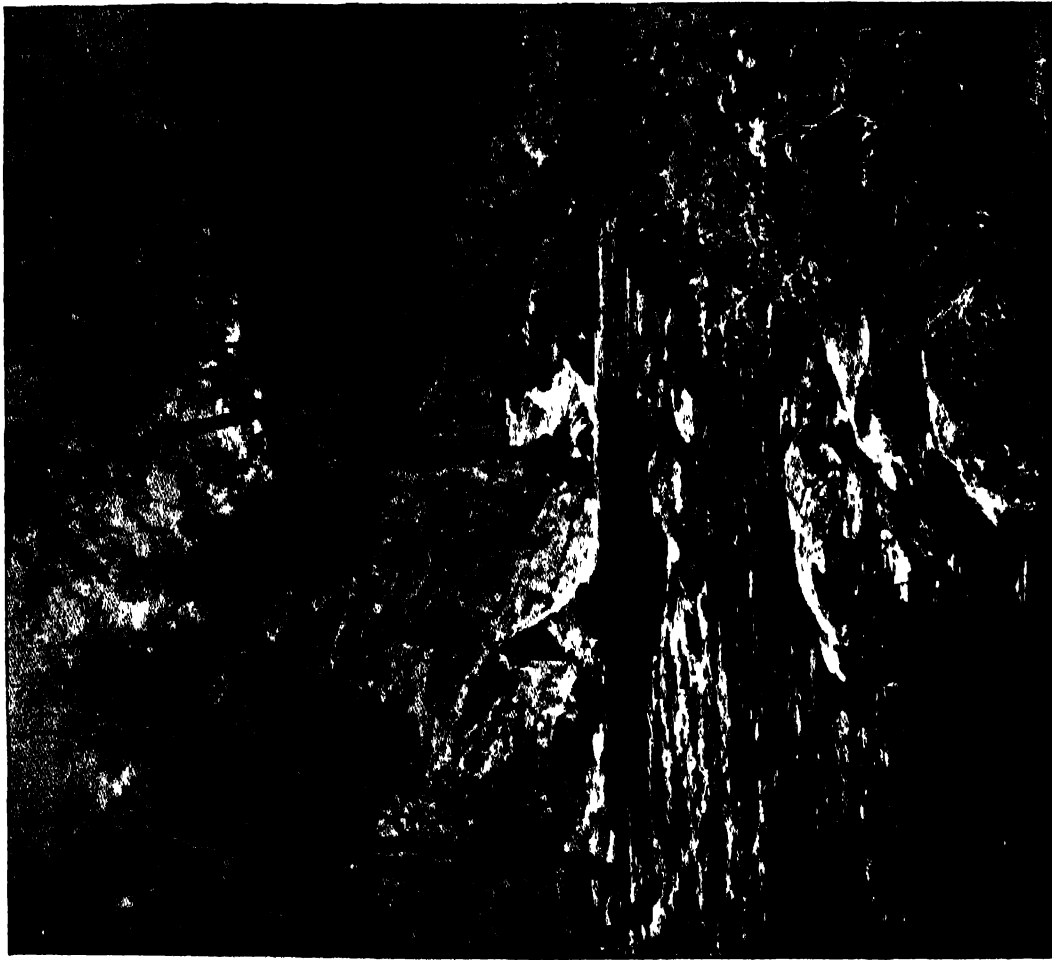
A WESSEX MOORLAND.
ARTHUR MEADE



PLUTOS MESSENGER

When we were in the field, the messenger was the only one who could get the message to the front lines. He was the only one who could get the message to the front lines. He was the only one who could get the message to the front lines.

G A STORE AREA



CLUNY WATERS BRAEMAR
YEEND KONG & P.R.L.

YES NO

64 - 16



THE WANDERER

[illegible]



A LIGURIAN CRADLE
H H LA THANGUE A R A



89 x 72

THORN TREES ON A BRECONSHIRE HILLSIDE.

H W B DAVIS R A



THE SEA CAVE

SIR EDWARD J. POYI

R.A.



HEATHER
N. R. SYMONDS



PROFESSOR E. RAY-LANKESTER. LL.D., F.R.S.

HON. JOHN COLLIER.



THE COAST OF THE DESERT OF TARAPACA

THOMAS SOMERSCOTT



A LIFE'S BY WAY

L. PICKERING



JOAN OF ARC

JAMES SANT, R.A

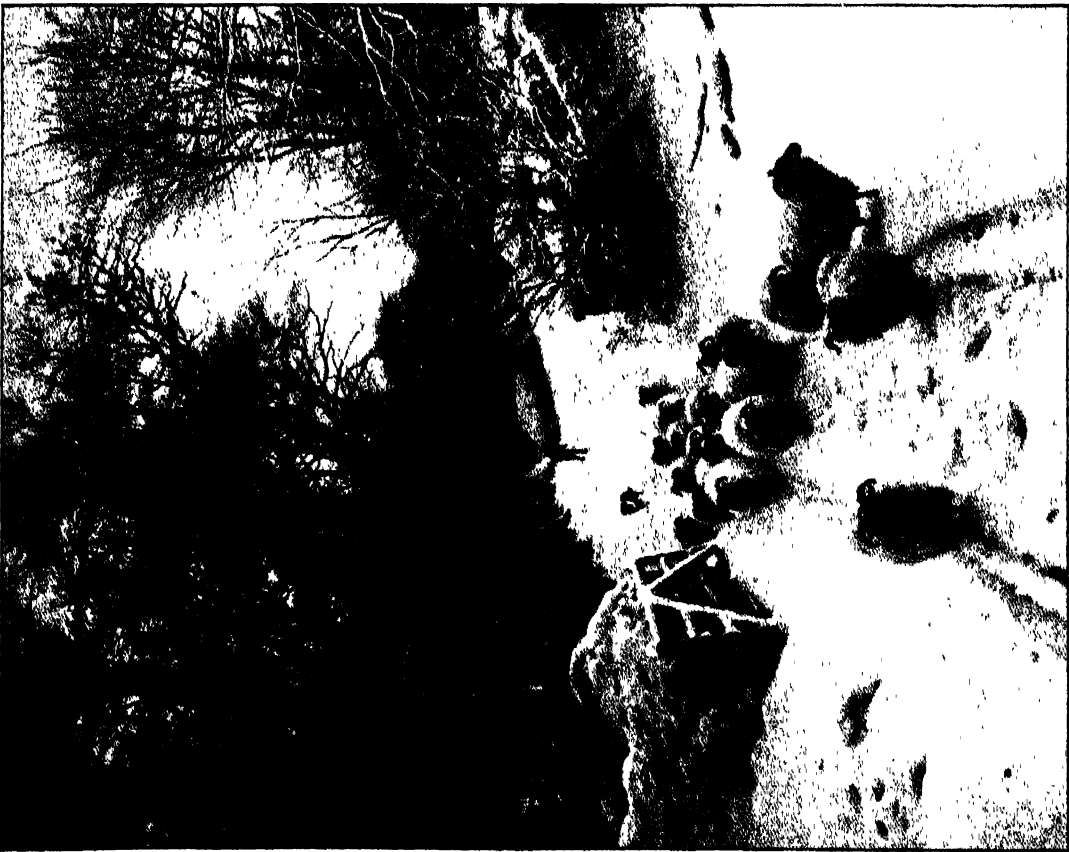
86 x 28



FAMINE
J C DOLLMAN R.I.



MRS. W. ONSLOW FORD
W. ONSLOW FORD



THE SUN HAD CLOSED THE WINTER'S DAY

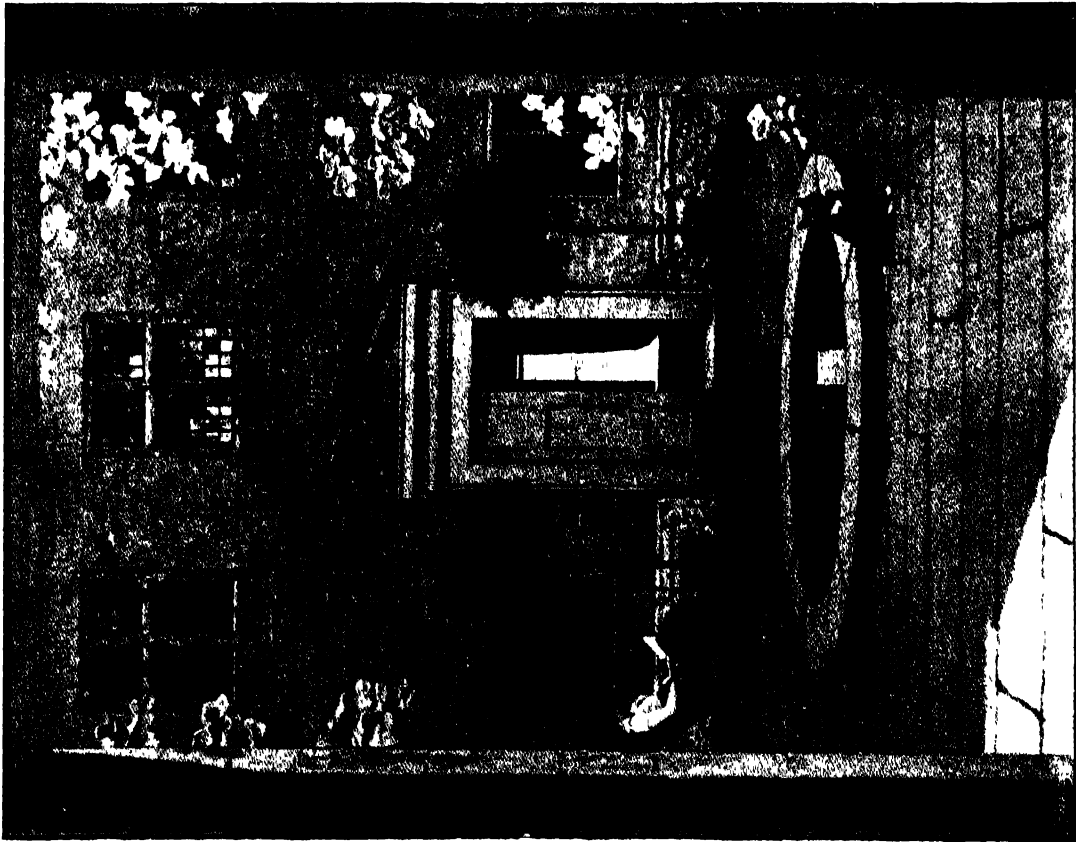
JOSEPH F. BROWN, A.F.A.
Bu. Remission of Ex. & Pay. A. F. B. Brown, B. Brown, and L. Brown,
and the B. Brown, C. Brown, D. Brown, E. Brown, F. Brown, G. Brown, H. Brown, I. Brown, J. Brown, K. Brown, L. Brown, M. Brown, N. Brown, O. Brown, P. Brown, Q. Brown, R. Brown, S. Brown, T. Brown, U. Brown, V. Brown, W. Brown, X. Brown, Y. Brown, Z. Brown



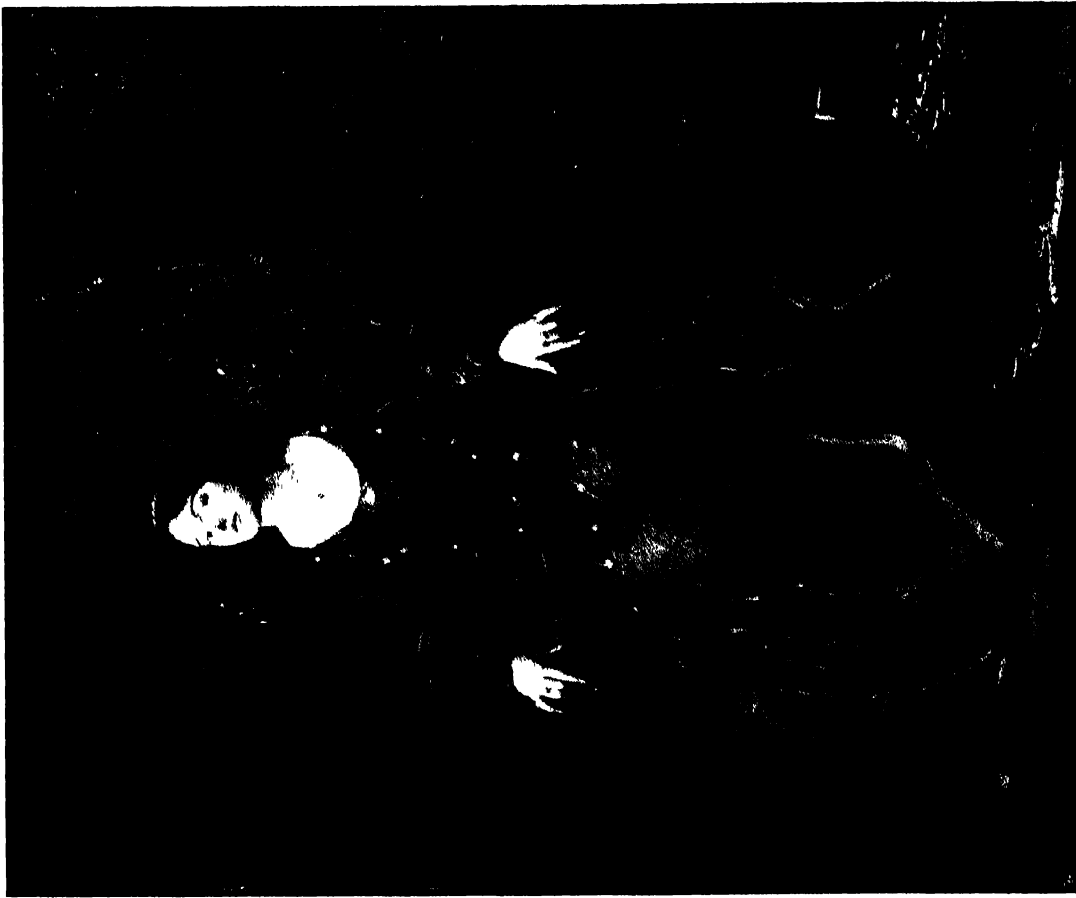
A-VOICE

JOHN H. F

ARA



THE COURTYARD AT COMPTON BEAUCHAMP
G D LESLIE R.A.

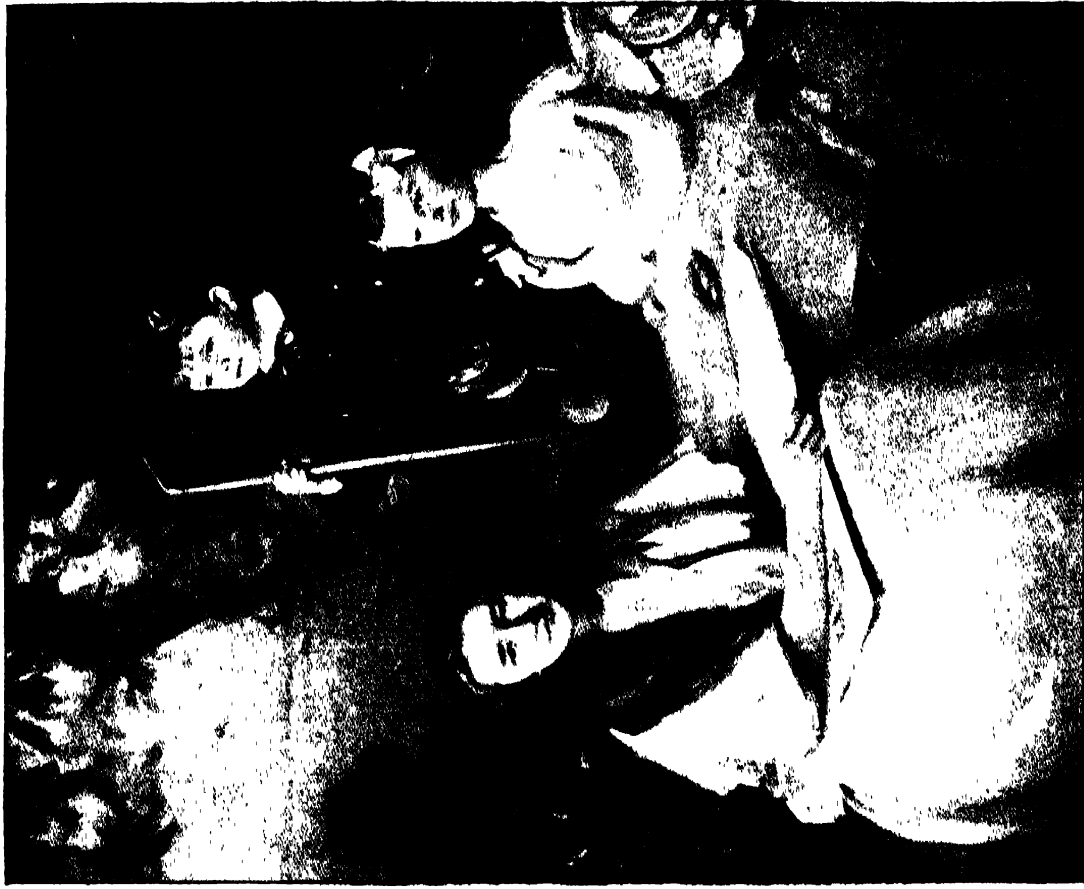


VANITY
TOM MOSLEY

20 x 14



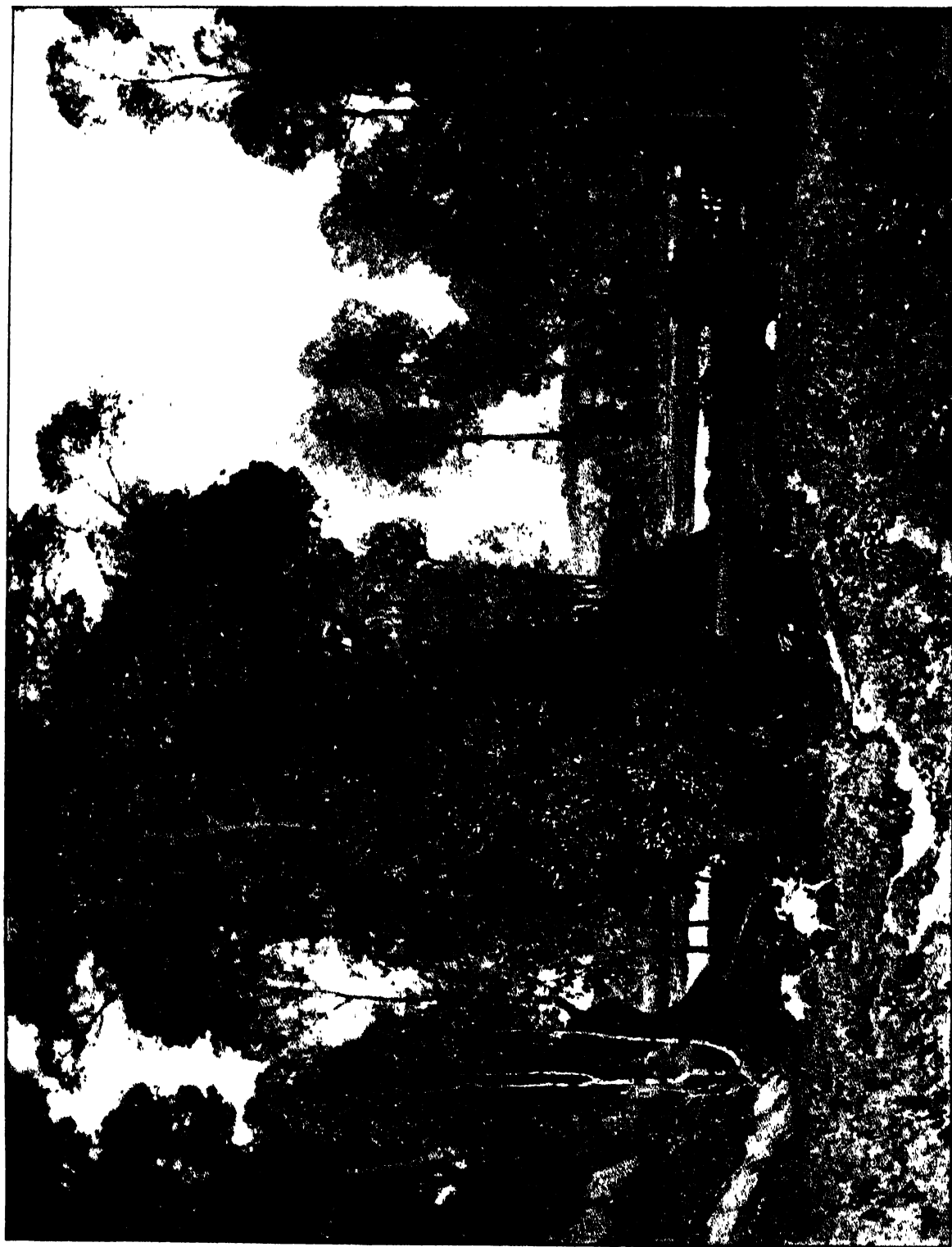
SIR FRANCIS MOWATT GCB
C W FURSE ARA



CHILDREN OF SAMUEL BUTLER ESQ
APRIL HAZEN ARA

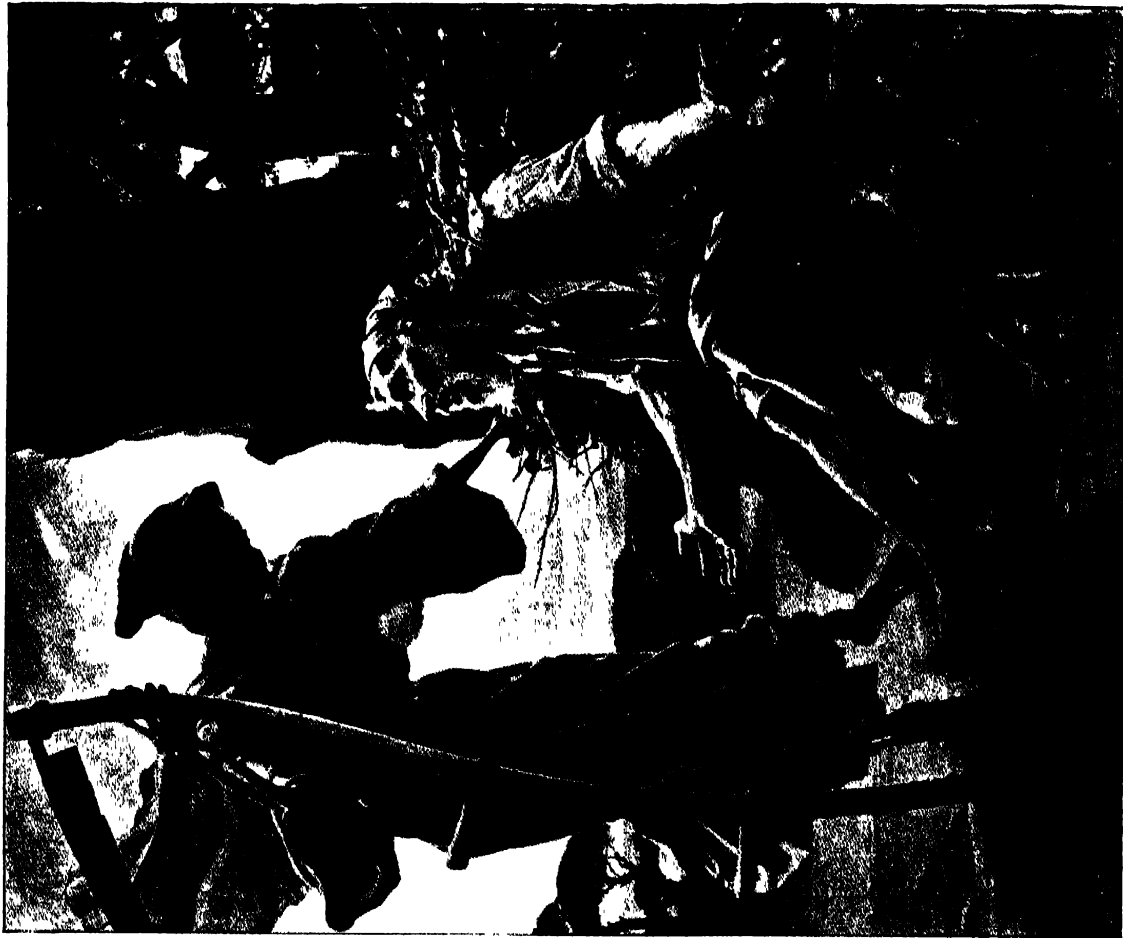


• THE HEAT OF THE DAY FLATFORD, SUFFOLK
DAVID MURRAY A.R.A.



MORNING AT MONTREUIL, PAS-DE-CALAIS.
ALFRED EAST A.R.A

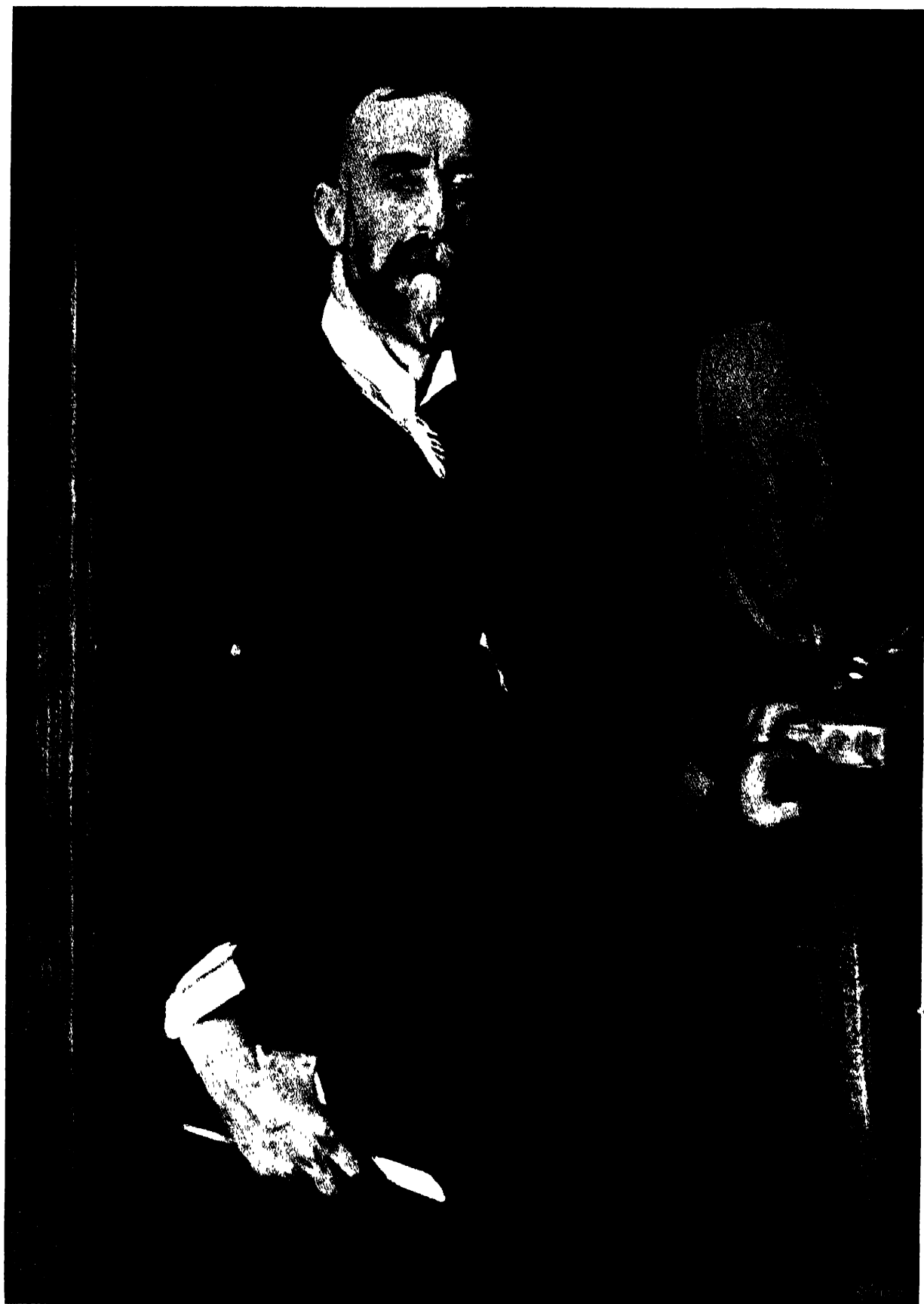
52 Y 72



DEATH AND THE WOODCUTTER
A. LUCAS.



ISABELLA AND THE POT OF BASIL
H. C. FYFE.



W. GOSCOMBE JOHN, ESQ., A.R.A.

ARTHUR HACKER, A.R.A.



FLOWERS OF THE GRASS

J. CLAYTON ADAMS



BEETHOVEN IN HIS STUDY.

CARL SCHLOSSER.

44 x 30



THE SPIRIT OF BRITISH MARITIME COMMERCE.
(Bronze and Marble) FOR LLOYD'S REGISTRY

F. LYNN JENKINS

4 FT x 4 FT



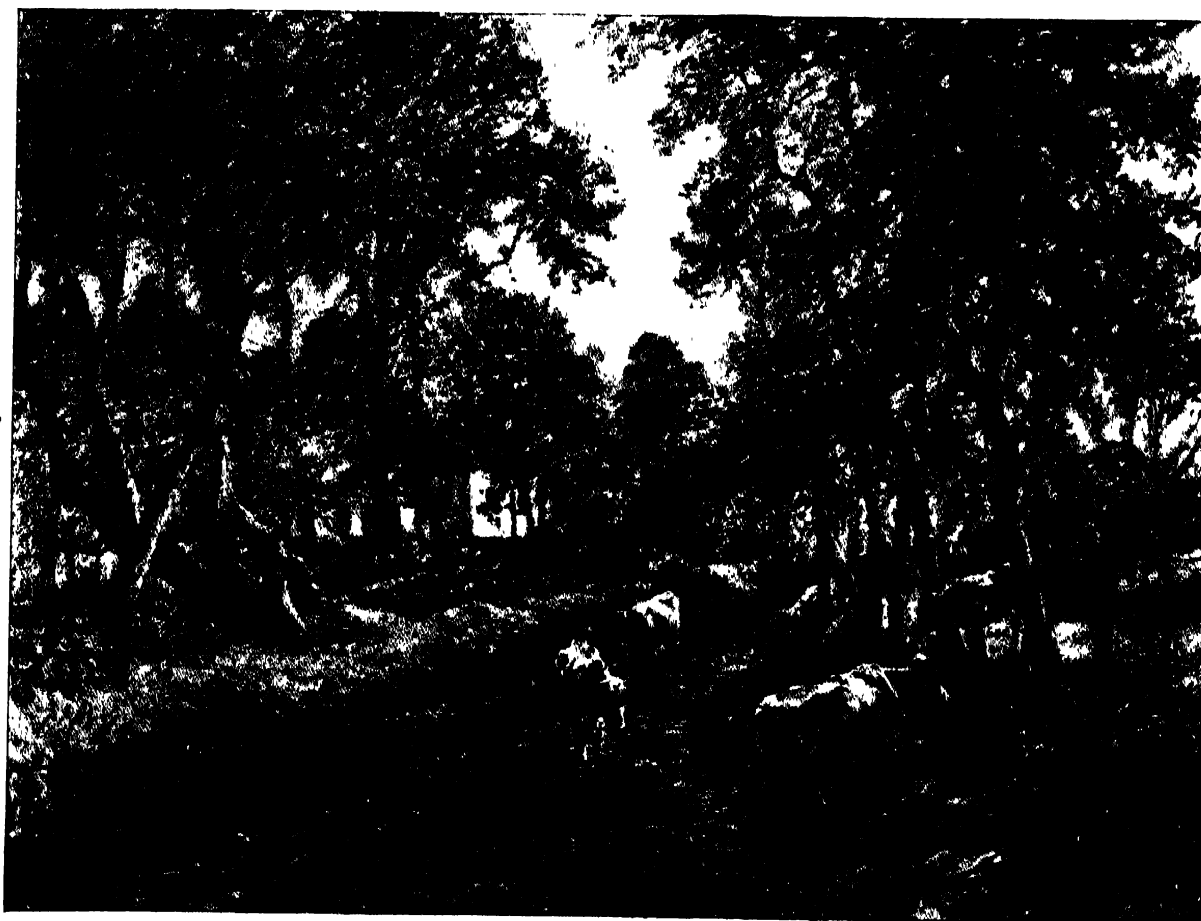
A PORTRAIT GROUP.

MOUAT LOUDAN



ON THE MOORS, KILBRYDE, SCOTLAND

JAMES SAINT RA



THE MILL STREAM

MARK FISHER

40 x 56



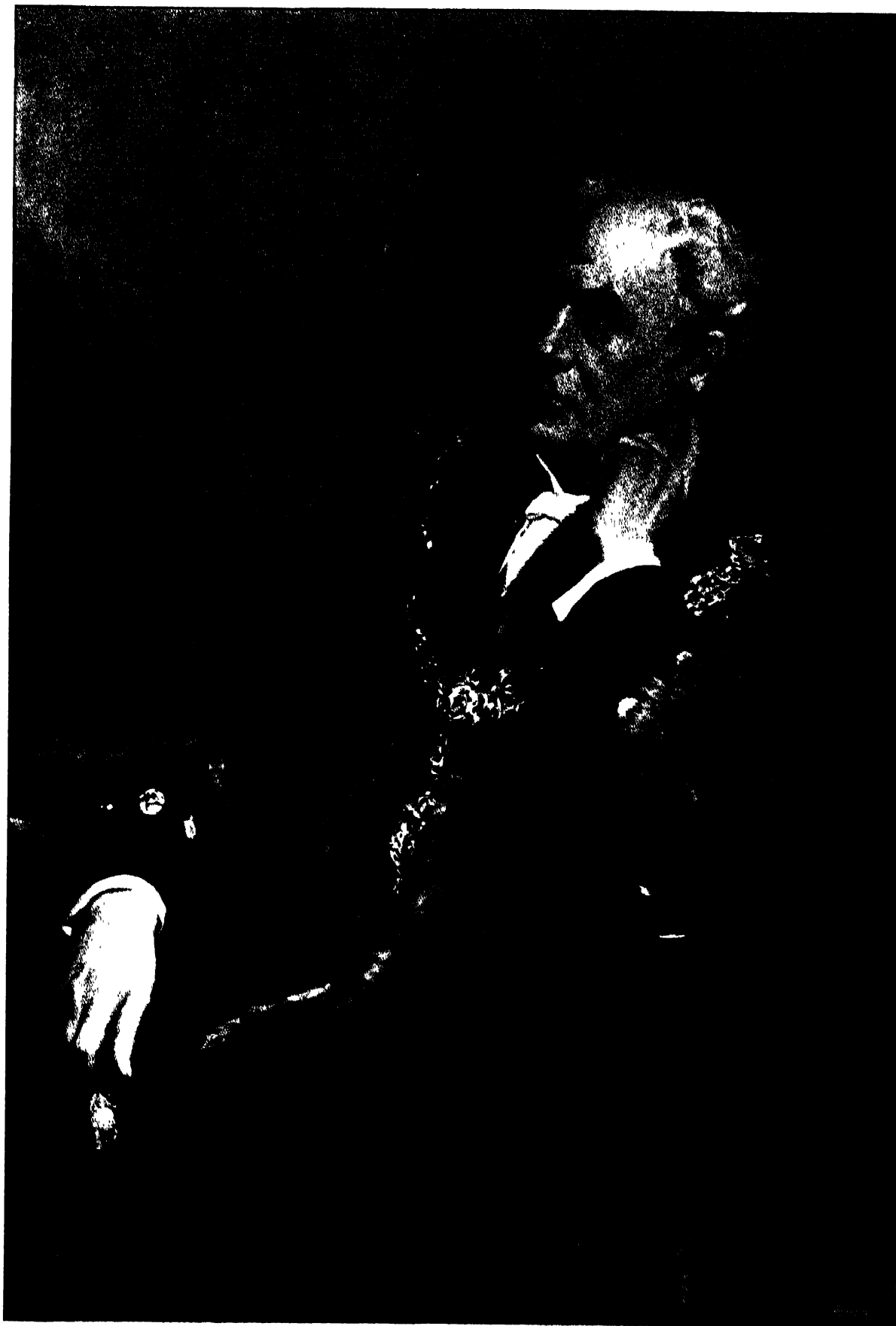
HURLEY ON THAMES

JAMES SANT. R.A.



THE DANCING LESSON

ARTHUR C. COOKE



EDMUND BOULNOIS, ESQ., M.P.

W W OULES, R.A.

44 x 34



LIFE SIZE

SIR HARRY JOHNSTON GCMG
HENRY PERCIVAL ARA



36 x 30

WILLOW TREES AT SUNSET
GEORGE C. A. SPIN, ARA



GOLDEN SILENCE.
GEORGE WETHERS R

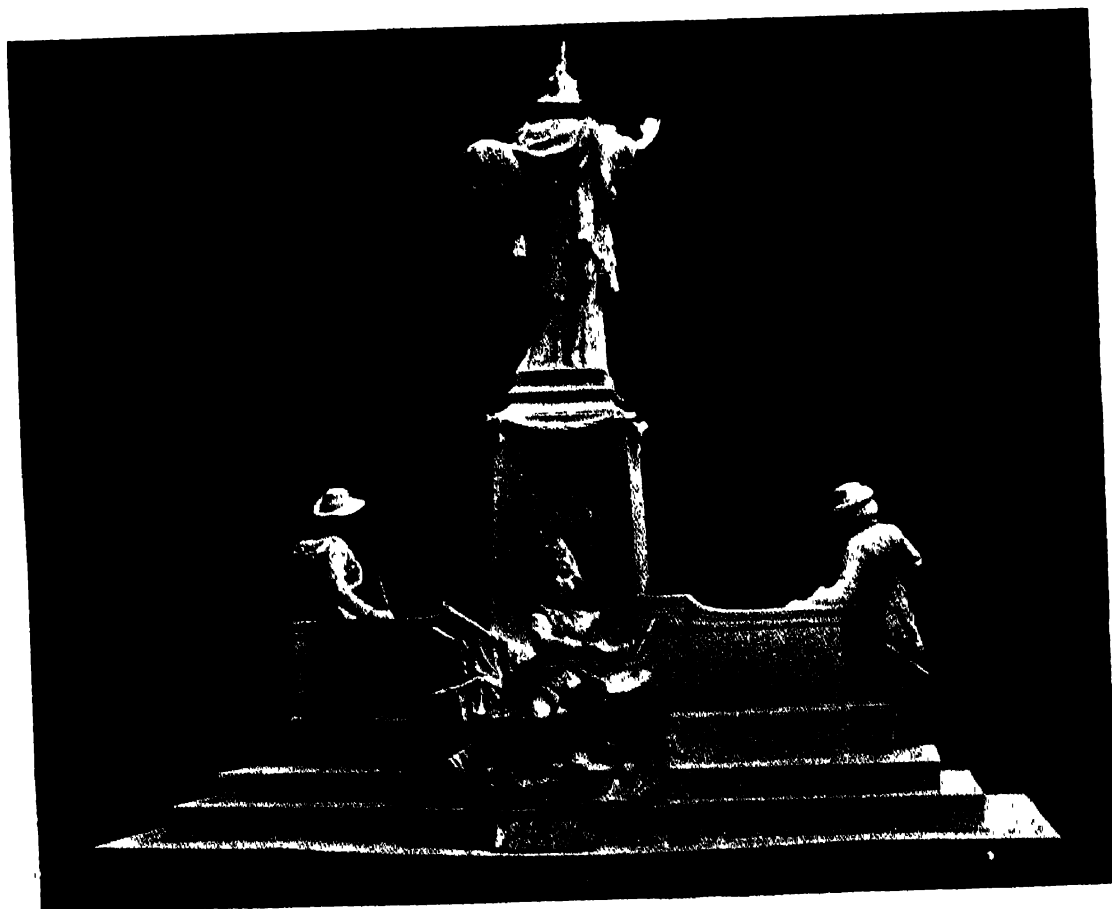


THE BLUE POO
ADRIAN STOKES

92 x 42



GLEANERS COMING HOME
GEORGE CLAUSEN, A.P.A.



3 Ft HIGH

SKETCH MODEL OF A MONUMENT TO COMMEMORATE
THE KING'S LIVERPOOL REGIMENT

To be erected at Liverpool

W. GOSCOMBE JOHN A. R. A.

ROYAL ACADEMY PICTURES, 1904.

PART III.



DEPARTURE OF LANCASTER FOR THE EAST INDIES.

114 x 118

Decorative Panel for the Skinners' Company

FRANK BRANGWYN, A.R.A.

[Copyright is in every case strictly reserved.]



PHYSICAL ENERGY.

G F WATTS O.M., R.A.

From a Copyright Photograph by F. Holger



CONTINENT.

WALTER HUNT



ASTERIÈ.

*"Prima nocte domum claudere, neque in vias
Sub cantu querulæ despice tibia "* — Hor., *Od. iii*

SIR EDWARD J. POYNTER, BART., P.R.A.



55 x 41

LIEUT-COL. F. SHUTTLEWORTH.
W. W. OULFSS, R.A.



A TERRACE, LAKE OF COMO: AFTERNOON.

By Permission of Sir James Blyth, Bart.

J. MACWHIRTER, R.A.

48 x 32



MARES OF THE BOULONNAIS.
H W B DAVIS. RA



THE HON MRS GODFREY WILLIAMS
J. SEMWOLE LUCAS, P.A.



LIFE SIZE

• LORD MASHAM
ALFRED DRUPP, A.R.A.



A DOOMED VALLEY THE WATER SUPPLY
FOR BIRMINGHAM (Western-Central)
W L WILLE, A.P.A.

FOV 82



THE HEIRLOOM

THE GIRL'S FATHER IS DEAD, SHE SAYS
THE HEIRLOOM IS HER FATHER'S

W L WILLE, A.P.A.

45-38



THE LAND OF THE RISING SUN

YAWA FROM ABOVE HAKONE

ALFRED EAST, A.R.A.



46.72

SUMMER FLOODS, FLATFORD, SUFFOLK
DAVID MURRAY, ARA



THE SEINE BOAT.
STANHOPE A. FORBES, A.R.A.



THE FORTUNE TELLER 'BEWARE OF A DARK LADY.'

J. HENRY HENSHALL R.W.S.



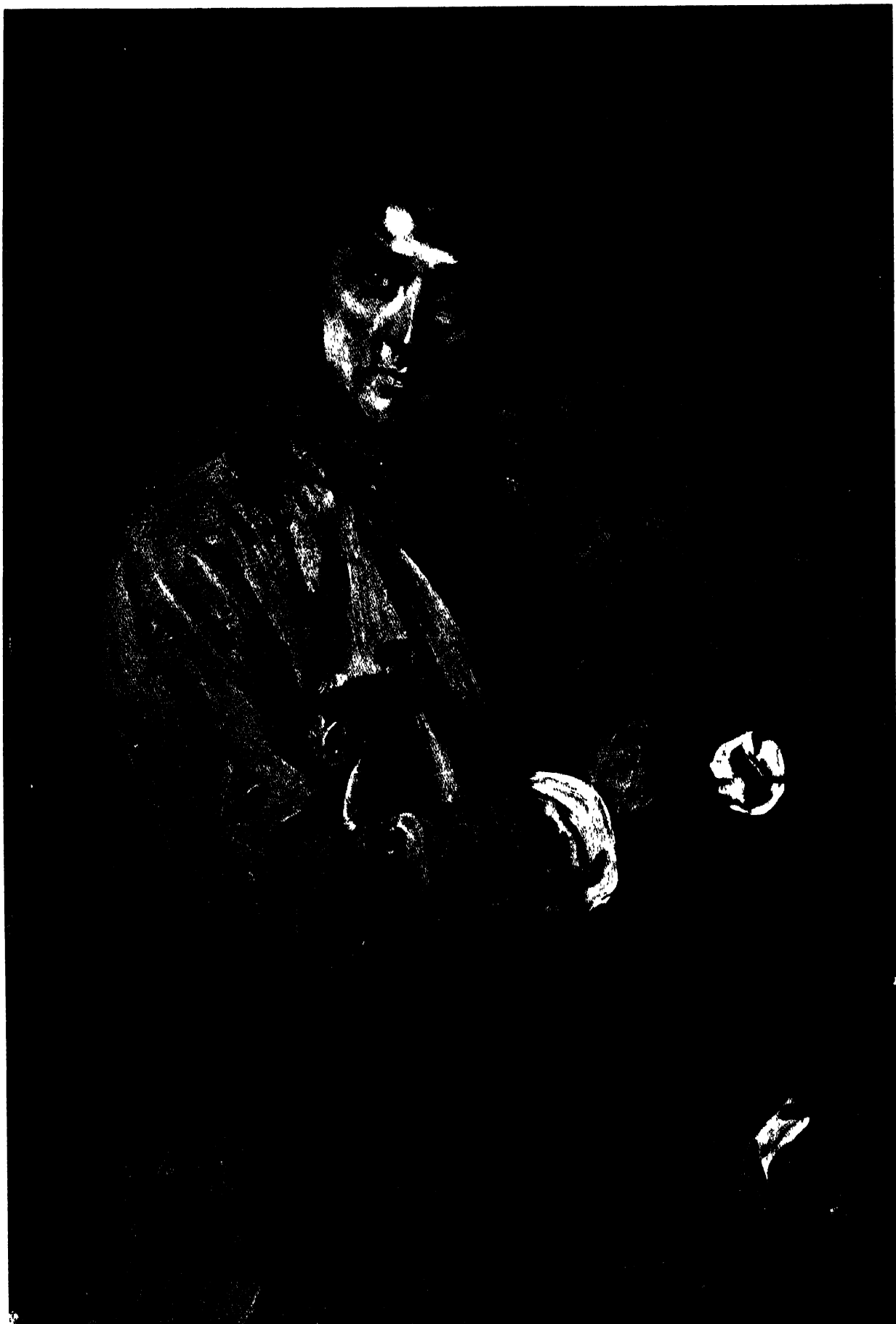
THE BAY. TWILIGHT.

ANNIEBURY BROWN, A.R.A.



MRS. FRANK SHUTTLEWORTH.
FRANK DICKSEE, R.A.

54 x 41



MR. MARTIN HARVEY AS "SYDNEY CARLTON"
J. J. SHANNON, A.R.A.



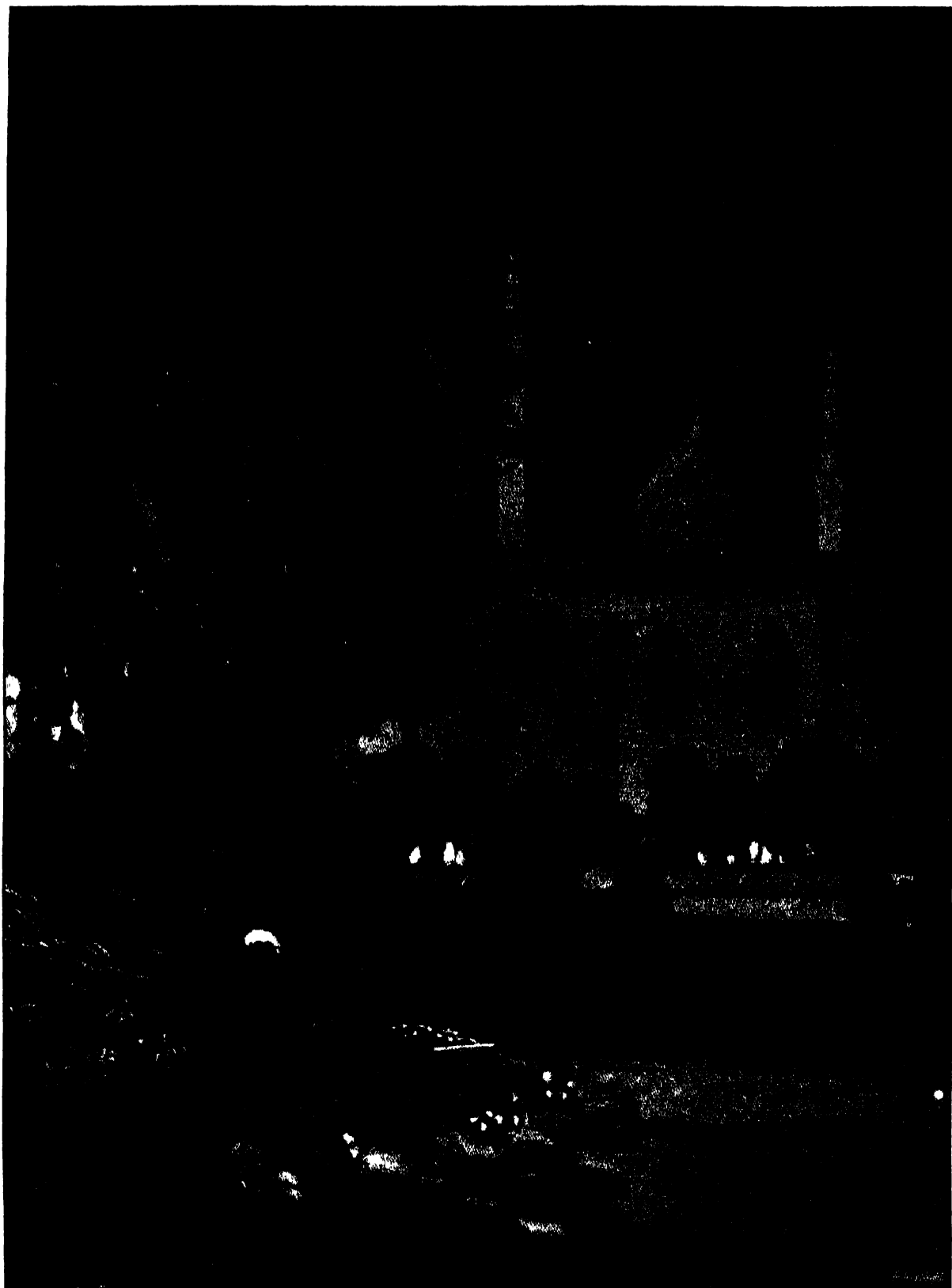
GEORGE III KNIGHTING TROOPER BROWN AT DETTINGEN

J. P. DEADLE

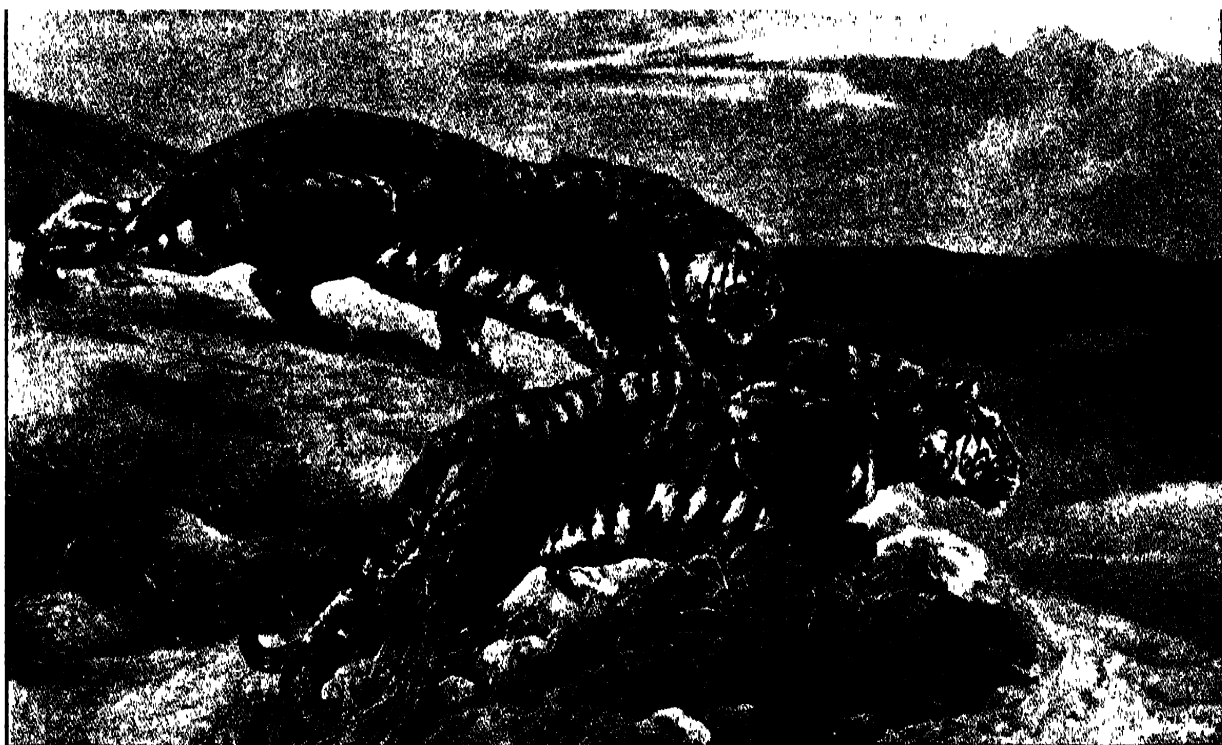


BUTTERFLIES.

CHARLES SIMS.



CAIRO.
ALFRED EAST, A.R.A.



THE DESTROYERS

HERBERT DICKSEE

By Permission of Messrs. Frost & Rees, Art Publishers of Bristol, Clifton, and London,
Engraving of important size



THE PEACEMAKERS.

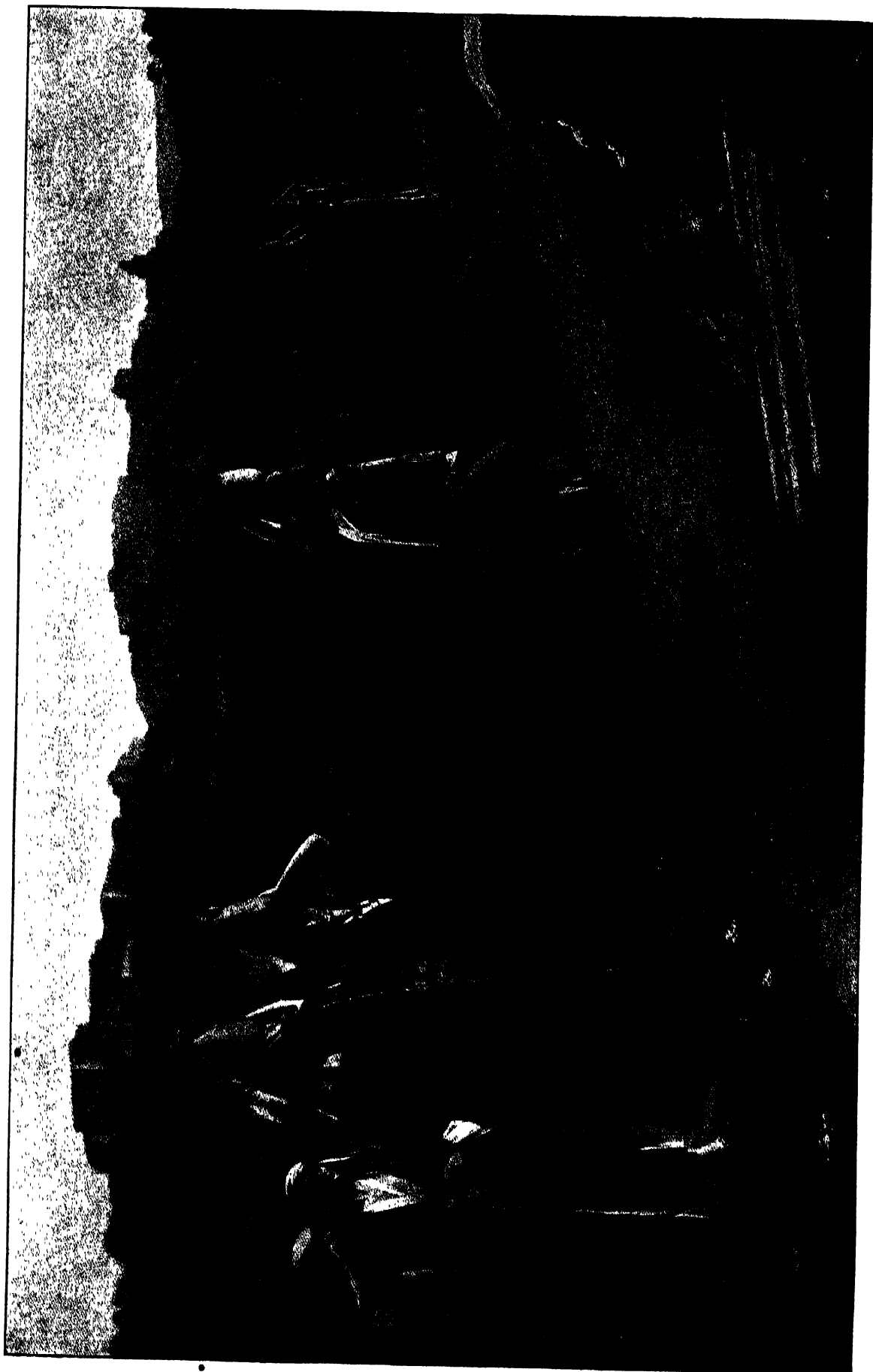
H. GILLARD & G. LINDONI.

H



25 x 30

CHATHAM REACH . MIDDAY.
W L WYLLIE. A.P.A

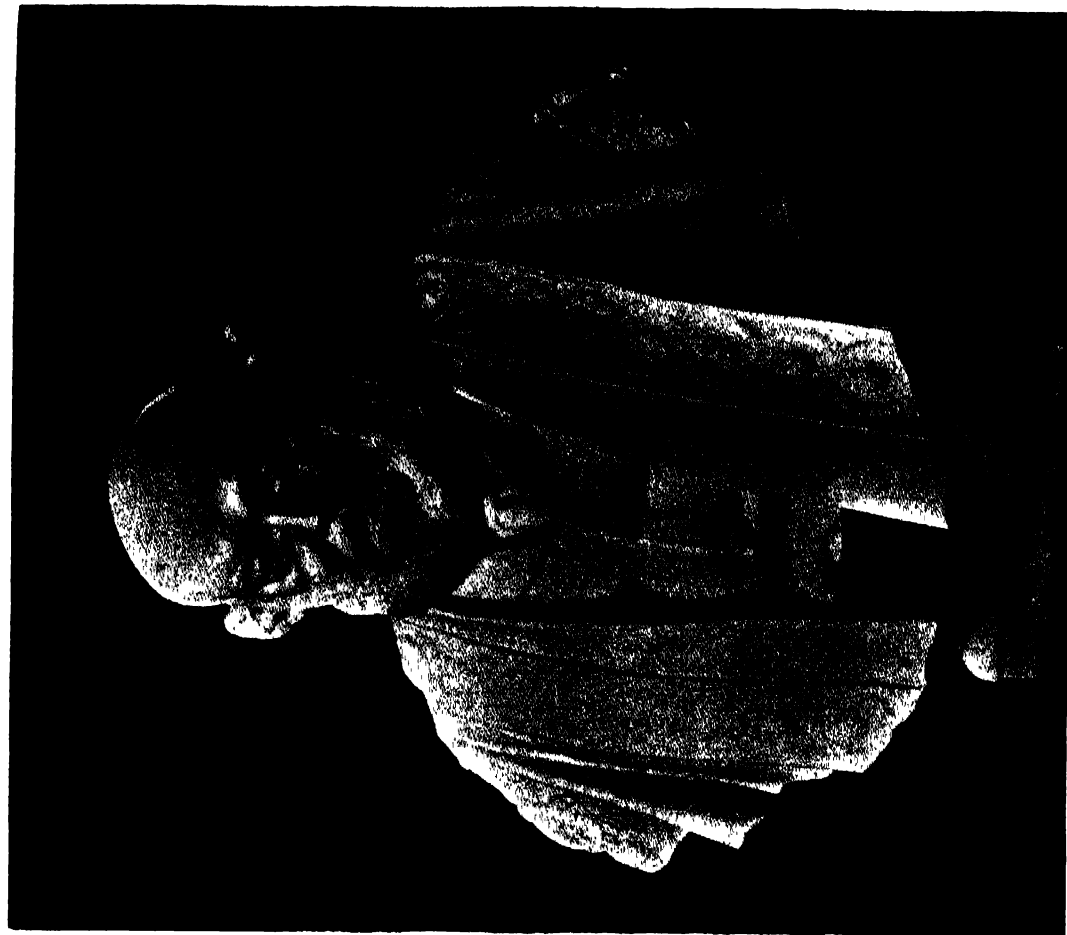


THE END OF THE DAY SA AR
HERBERT SCHWALZ



A FAMILY GROUP.
BY GEORGE HARRIS

60 x 30



THE LATE MARQUESS OF SALISBURY, K.G. (Marble).
To be placed in the Oxford Union Society
GEORGE FRAMPTON, R.A.

Life Size



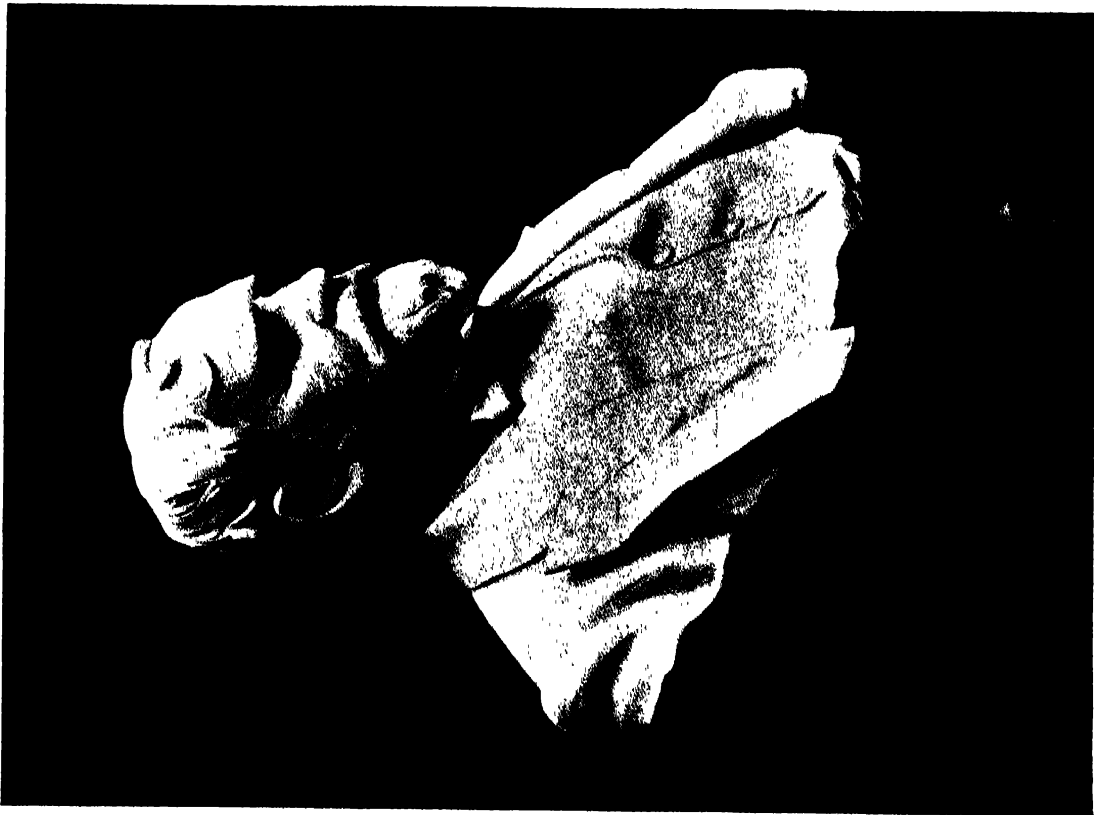
25 x 30

A FROSTY MARCH MORNING.
GEORGE CAUSEN, ARA



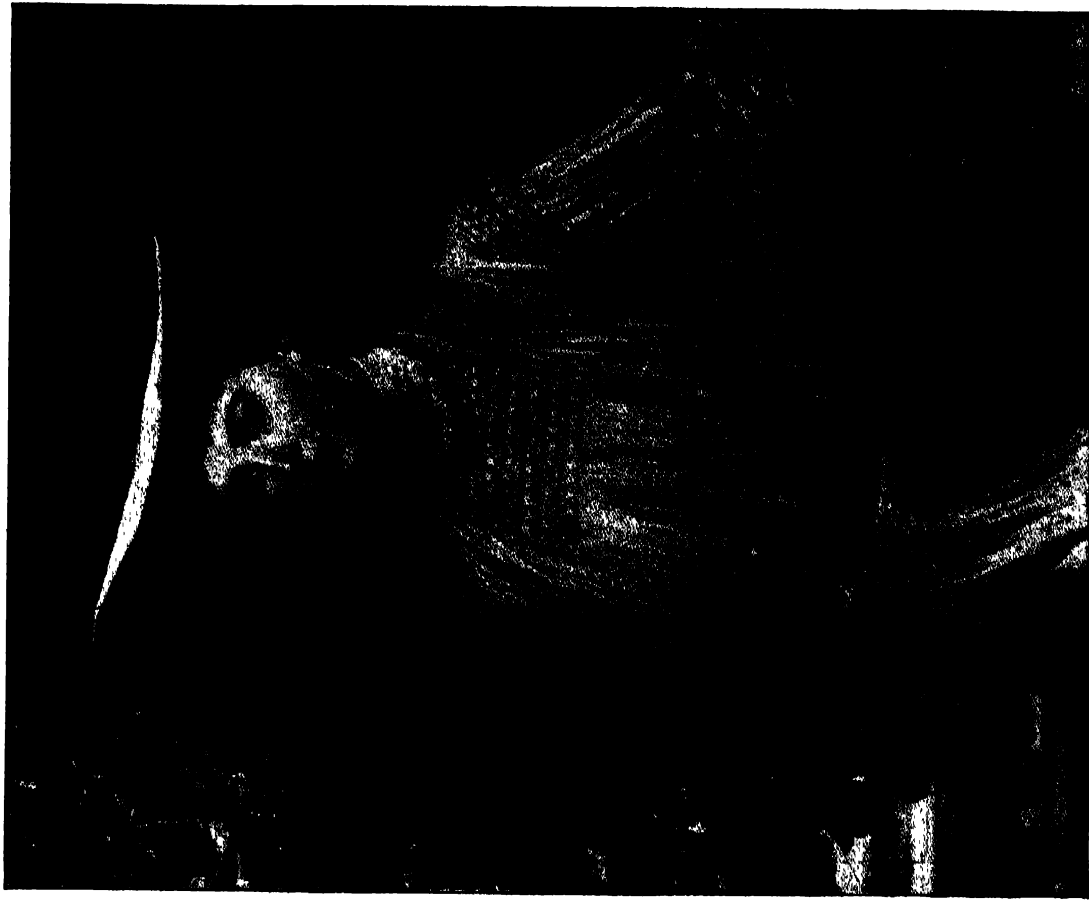
EVENING AMONG THE SURREY PINES
B W LEADER R A

36 x 58



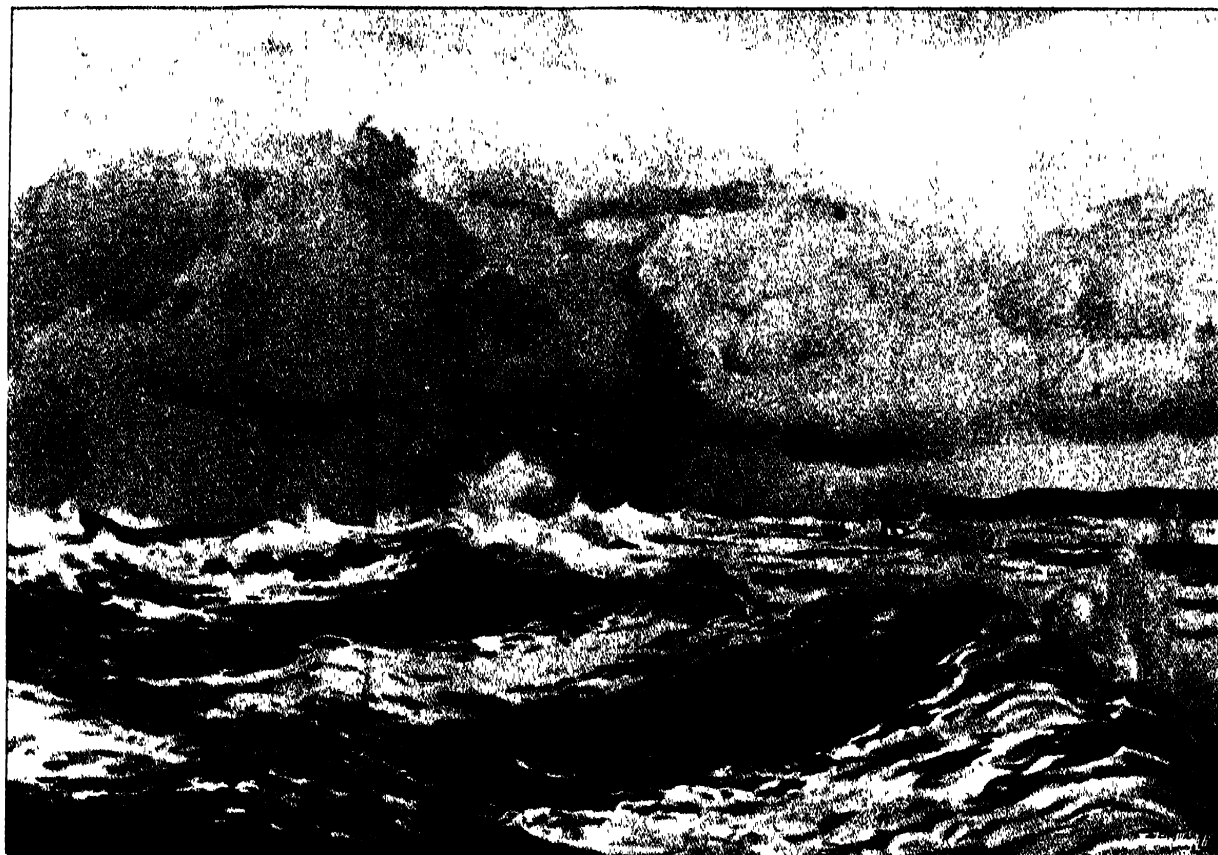
SIR ALFRED THOMAS, MP (Warrick)
W. GOSCHKE JOHN, A.R.A.

LIFE SIZE



MARGARET DAUGHTER OF J. C. IM THURN, ESQ.
FRANK DICKEE R.A.

36 x 28



THE TEMPEST

JULIUS OLSSON



THROUGH MIST AND RAIN

JONATHAN FAIRBANKS ON A R.A.

By Permission of Messrs. Frost & Reed, Art Publishers of Bristol, Clifton, and London, who are publishing an Engraving of important size



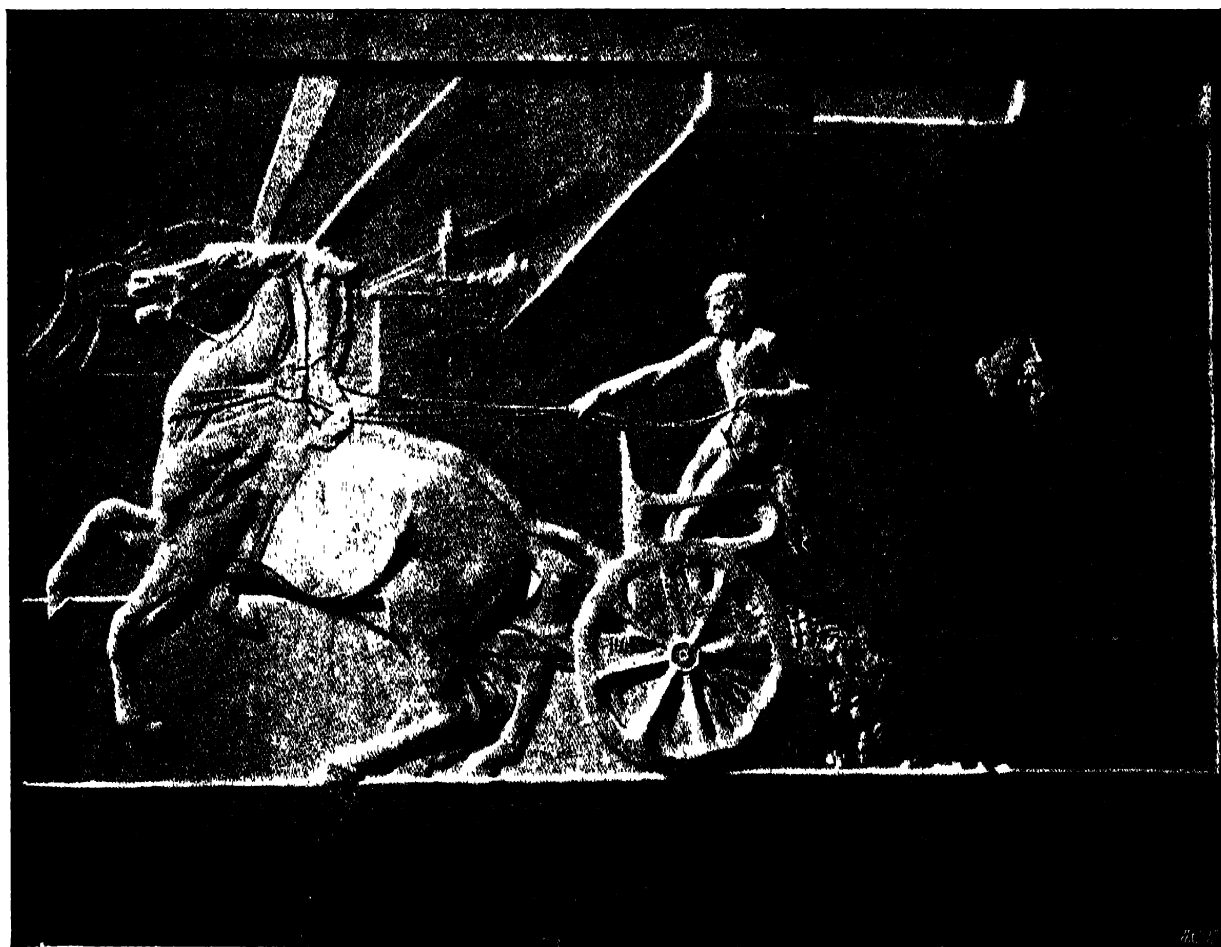
JULIA AND ROSIE, DAUGHTERS OF W HARRISON
CRIPPS, ESQ.
W LLEWELLYN.

94 x 58



THE COMING SHOWER.

V7 FRANK CALDERON



THE COMING OF SPRING

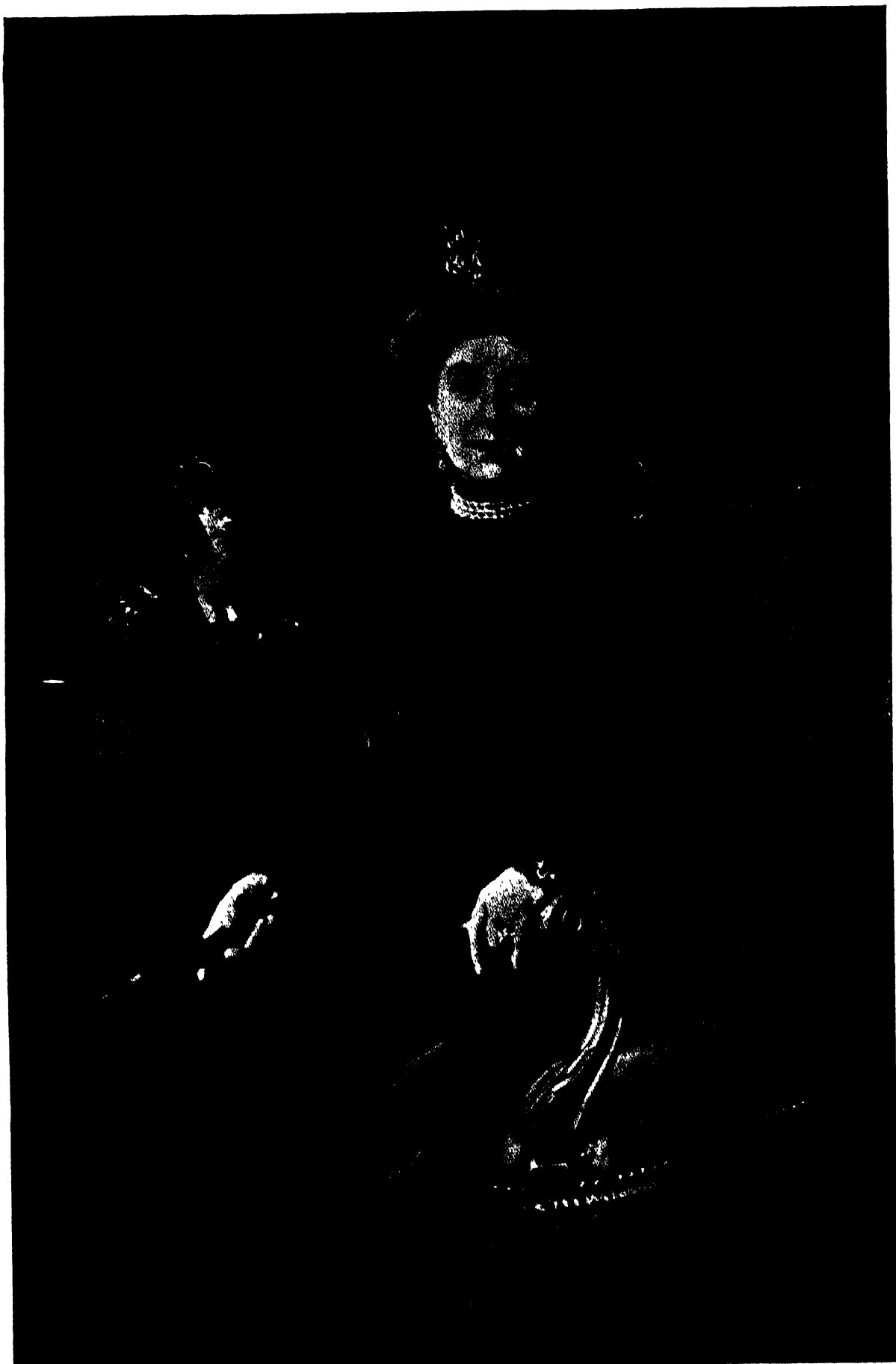
GILBERT BAYES



IN A STREET IN VENICE.

"Ah, because the sea's the street there"

VAL C. PRINSEP, R.A.



MRS. WERTHEIMER.

JOHN S. SARGENT, R.A.



BOUND FOR THEIR ISLAND HOME.

41 x 62

W. H. BARTLETT



A SUMMER EVENING.

54 x 80

RUPERT C. W. BUNNY.



60 x 12

TIMBER-HAULING IN THE NEW FOREST.

LUCY KEMP-WELCH



A FROSTY NIGHT
GEORGE H. BUGHTON, R.A.



38 x 72

THE SURREY HILLS.

H. W. B. DAVIS, R.A.



RESCUE DAWN
A IES, A R A



A SANDY SHORE ON THE SOUTH COAST

B W LEADER R A



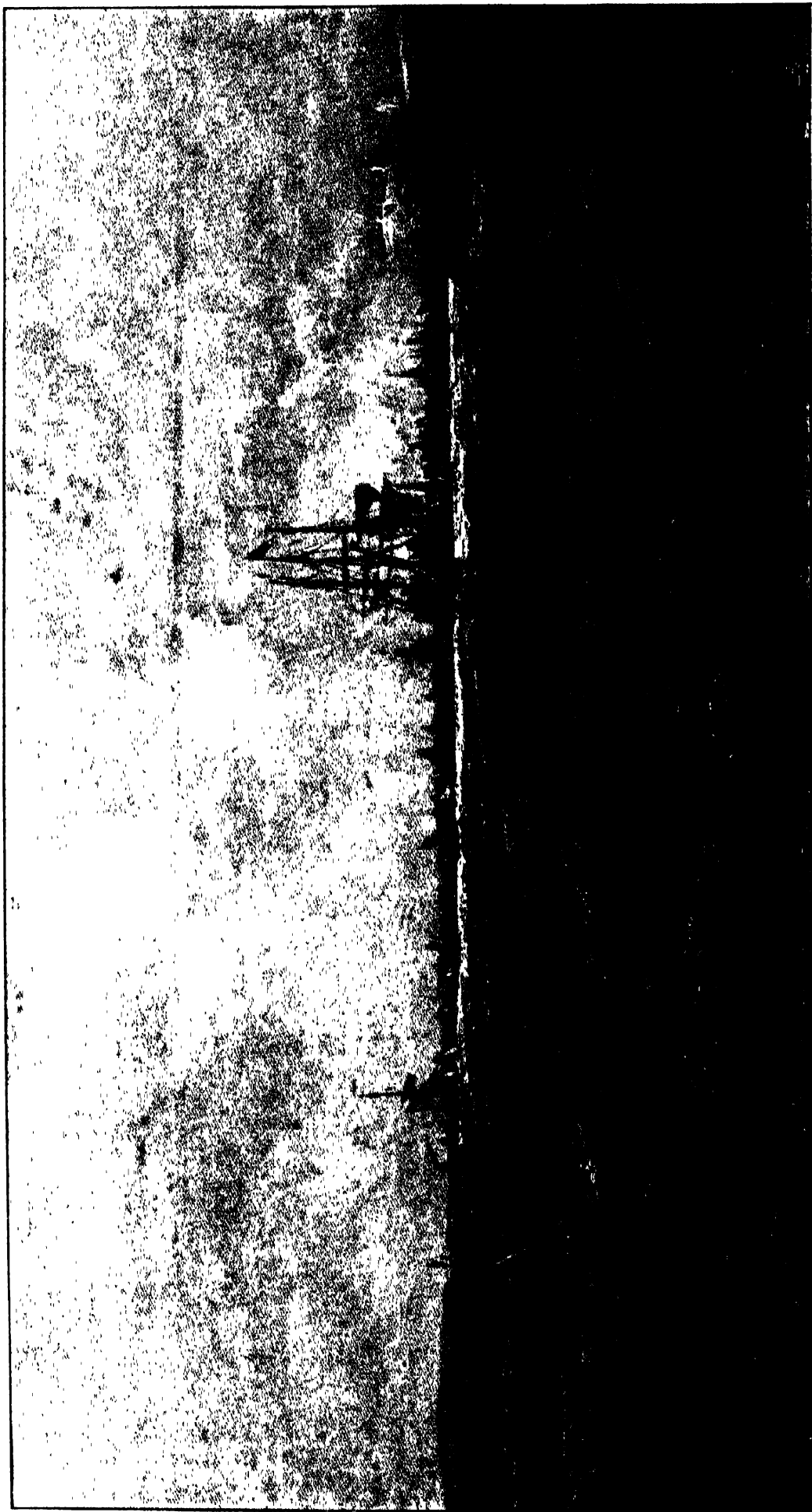
H W WORSLEY TAYLOR, ESQ. K.C., M.P.
HUGH G. RAYNER.

44 x 34



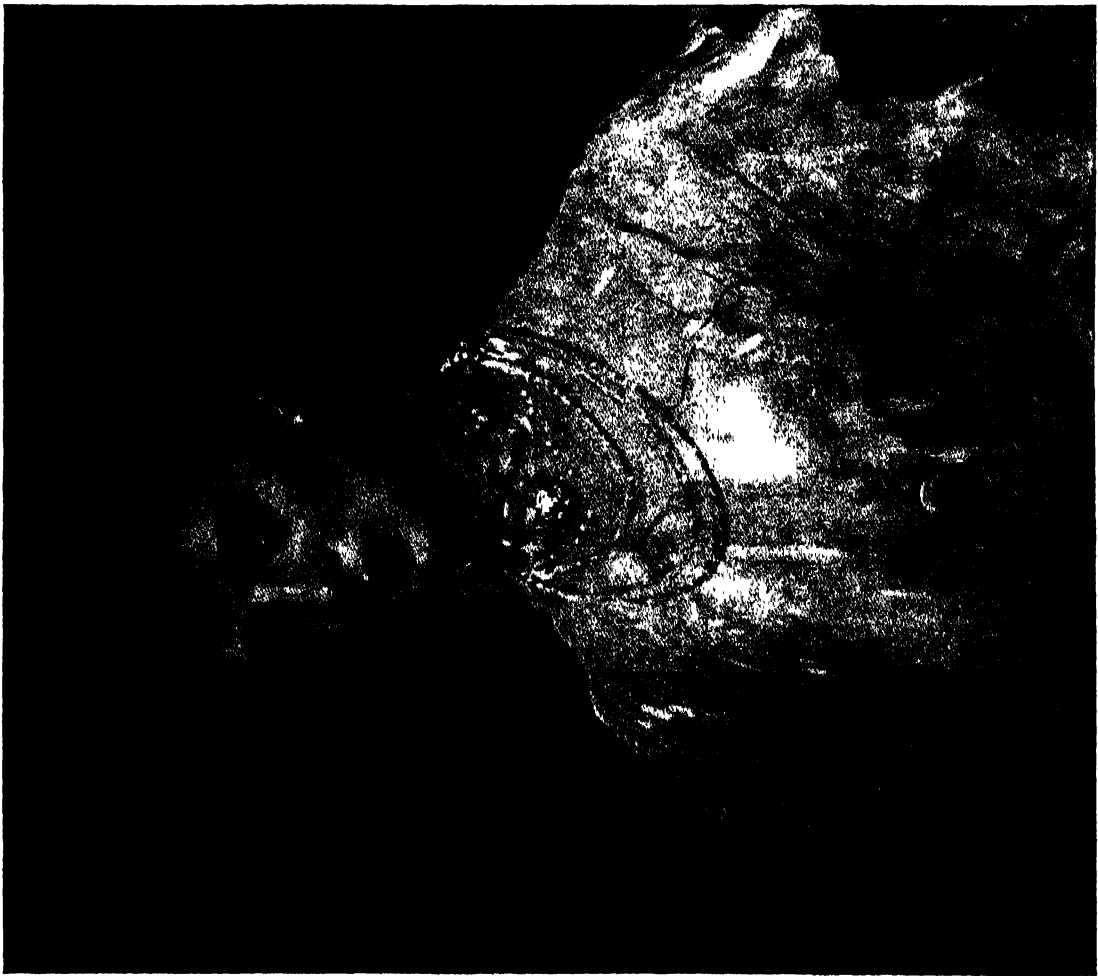
8 FT 6 IN. HIG.

THE CUP OF IMMORTALITY
ALBERT TROT



20 x 36

LOOKING INTO PORTSMOUTH.
EDWIN HAYES, R.H.A., R.I



MRS. MORTON ROBERTSON.
JAMES SAINT, R.A.



T. L. DEVITT, ESQ., PRESIDENT OF THE SHIPPING FEDERATION
Portrait by Devitt.



BLESS ME, EVEN ME, ALSO, O MY FATHER'

4 FT 6 IN. HIG

L. ROSCOE MULLINS



THE GREETING

WALTER LANGLEY. RI

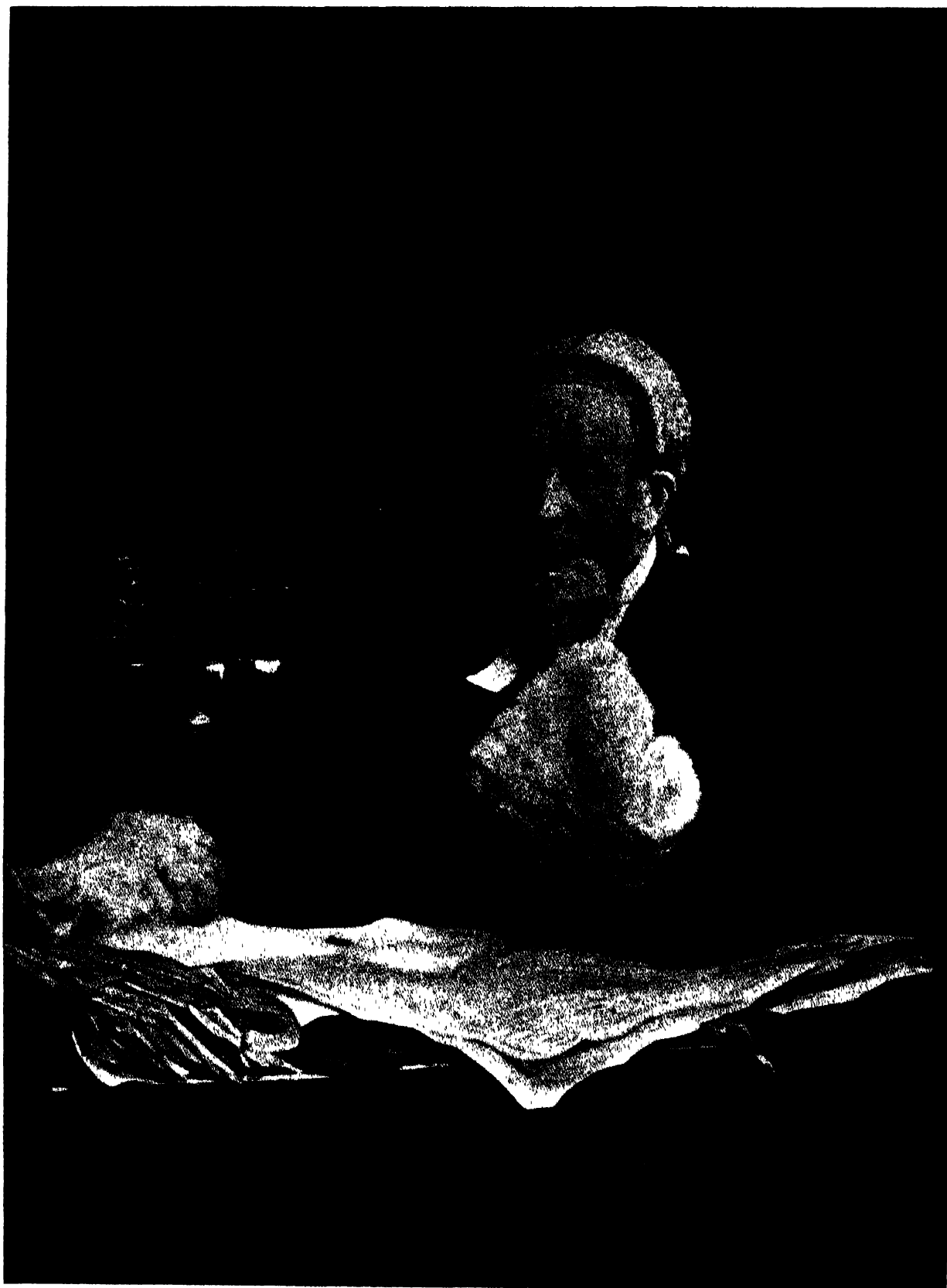
48 x 60



THE LATE LORD RUSSELL OF KILLOWEN, LORD CHIEF
JUSTICE OF ENGLAND (*Marble*)

To be placed in the Royal Courts of Justice

THOMAS BROCK, R A

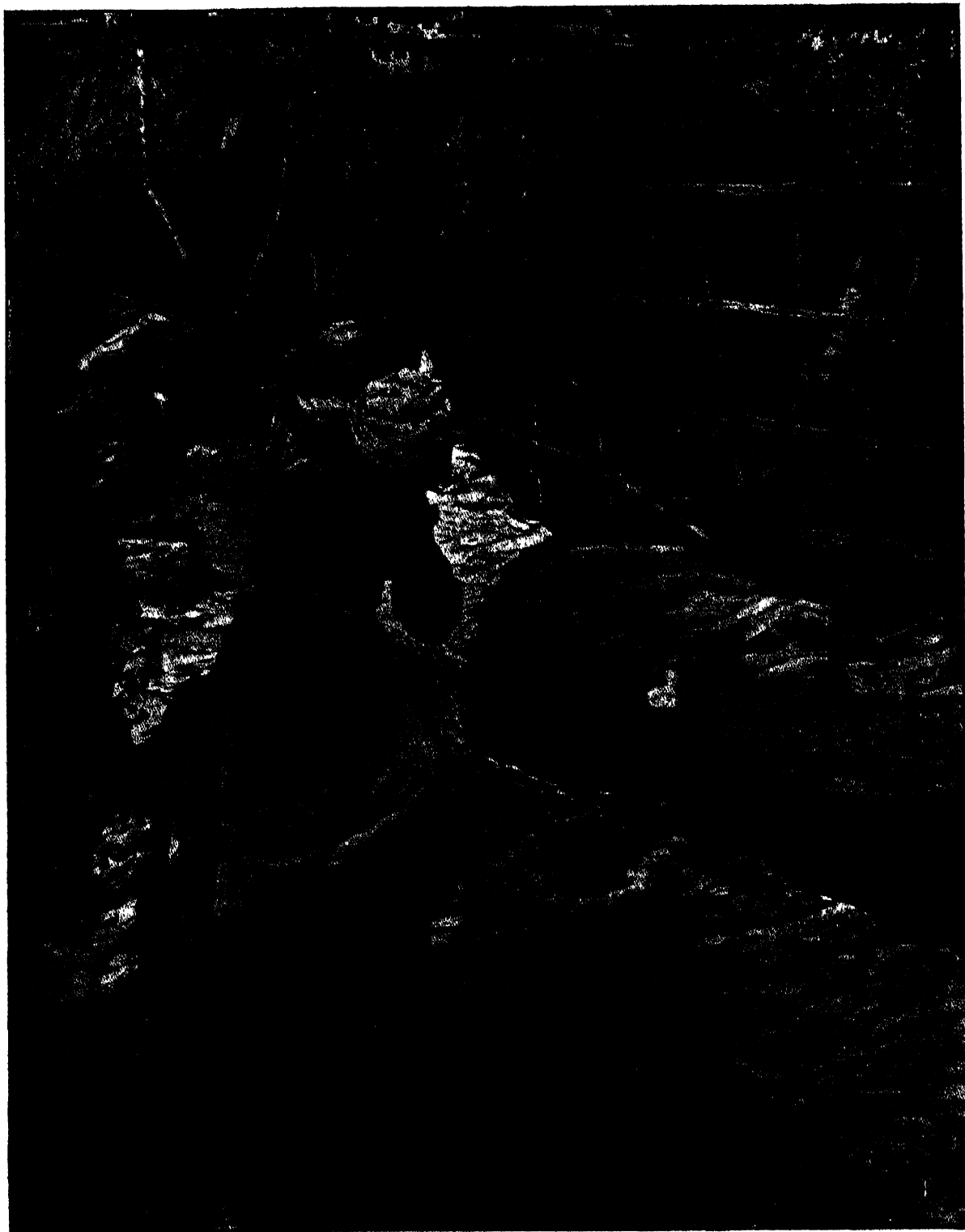


THE LORD CHIEF JUSTICE OF ENGLAND.

A. S. COPE, ARA

ROYAL ACADEMY PICTURES, 1904.

PART IV.



FROM A LIGURIAN SPRING.

H. H. LA THANGUE, A.R.A.

38 x 32

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THE CITY FATHERS' WELCOME TO KING EDWARD VII.

"My Lords and Gentlemen, the toast is 'His Majesty the King'."

W. MATHEWILL, R.I.

By Permission of C. W. Faulkner & Co., 79, Golden Lane, E.C., owners of the Copyright.



KEYSTONE TO NEW BUILDING,
ROYAL LONDON FRIENDLY SOCIETY.

ALFRED DRURY, A.R.A.



DAY-DREAMS (Marble).

WILLIAM J. MCLEAN.



THE EARL OF MOUNT-EDGUMBE.

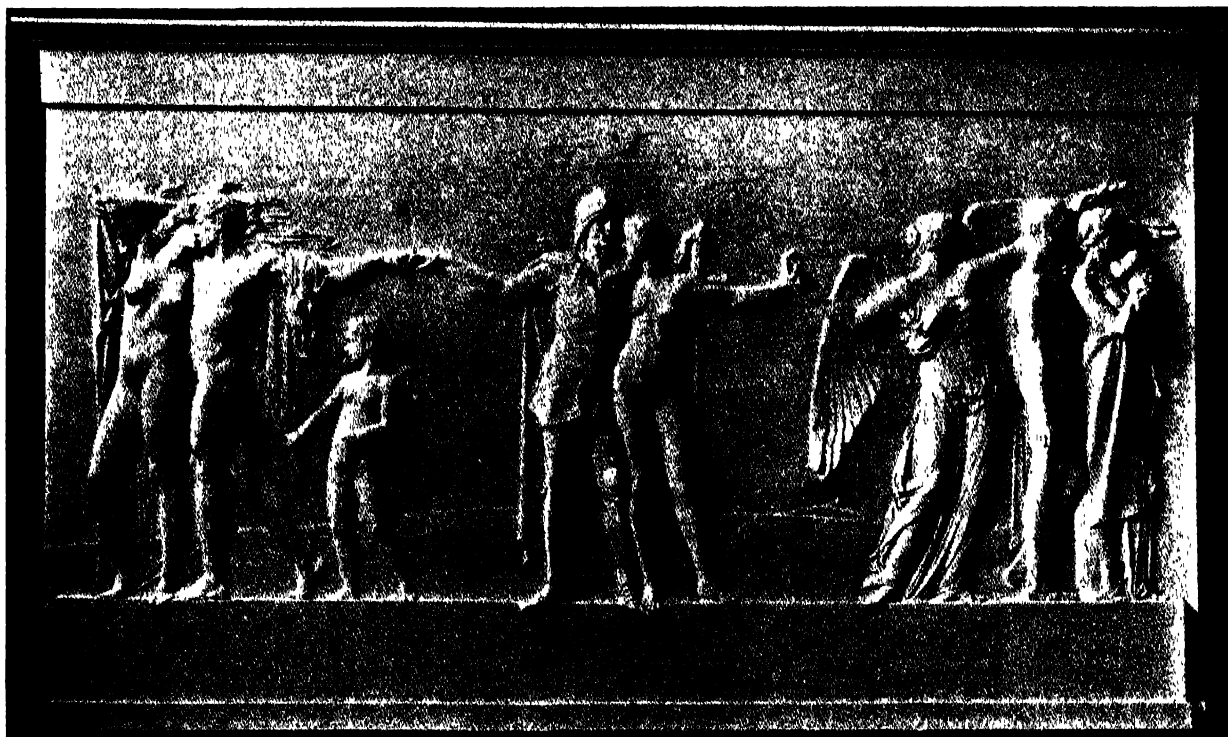
STANHOPE A. FORBES, A.R.A. •

50 x 40



THE HON VICTORIA BRUCE, DAUGHTER OF
LORD BALFOUR OF BURLEIGH

MARY L. WALLER.



LOVE AND LIFE SACRED AND PROFANE

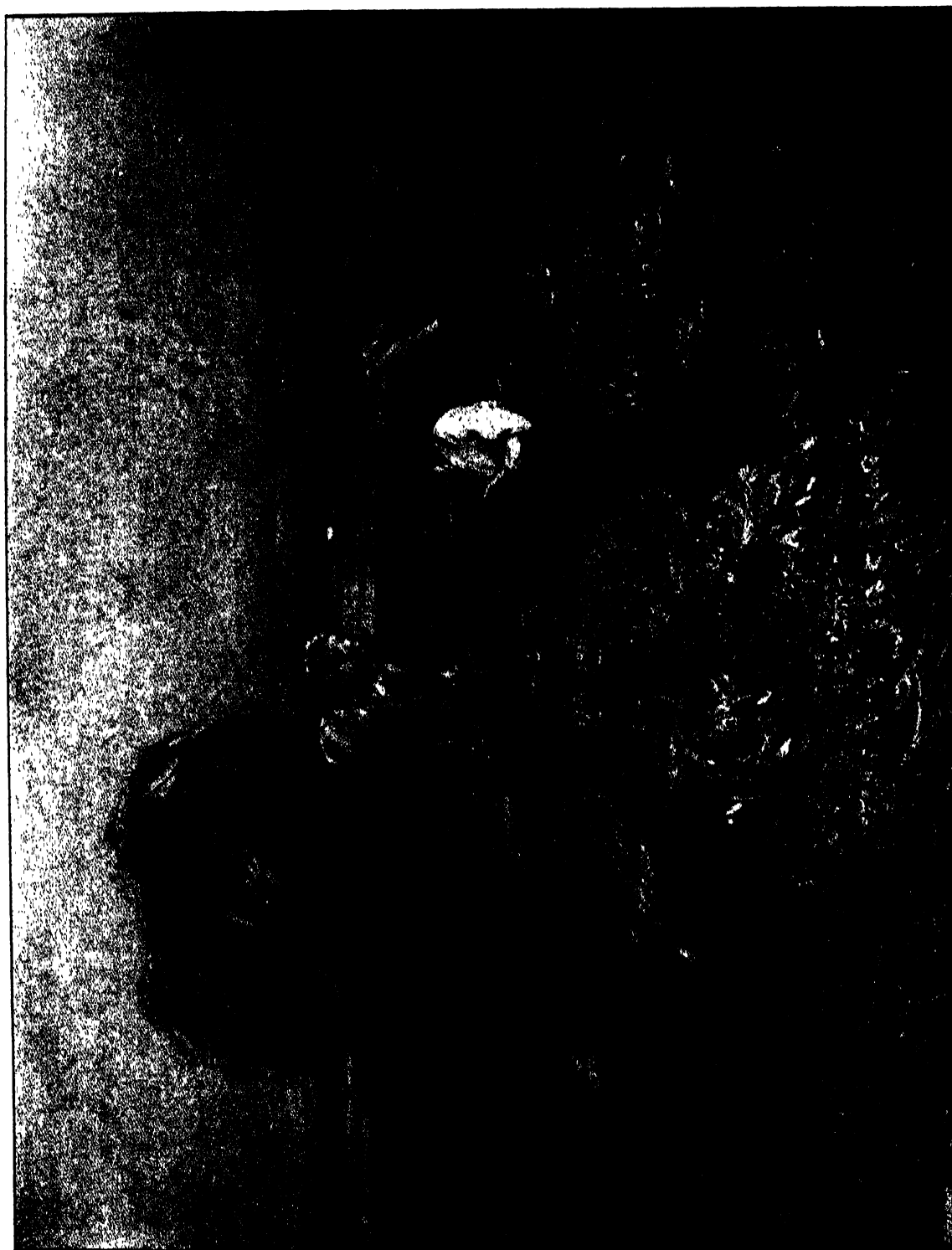
F. DERWENT WOOD



MY CHILDREN AND THEIR PETS.

WRIGHT BARKER

50 x 60

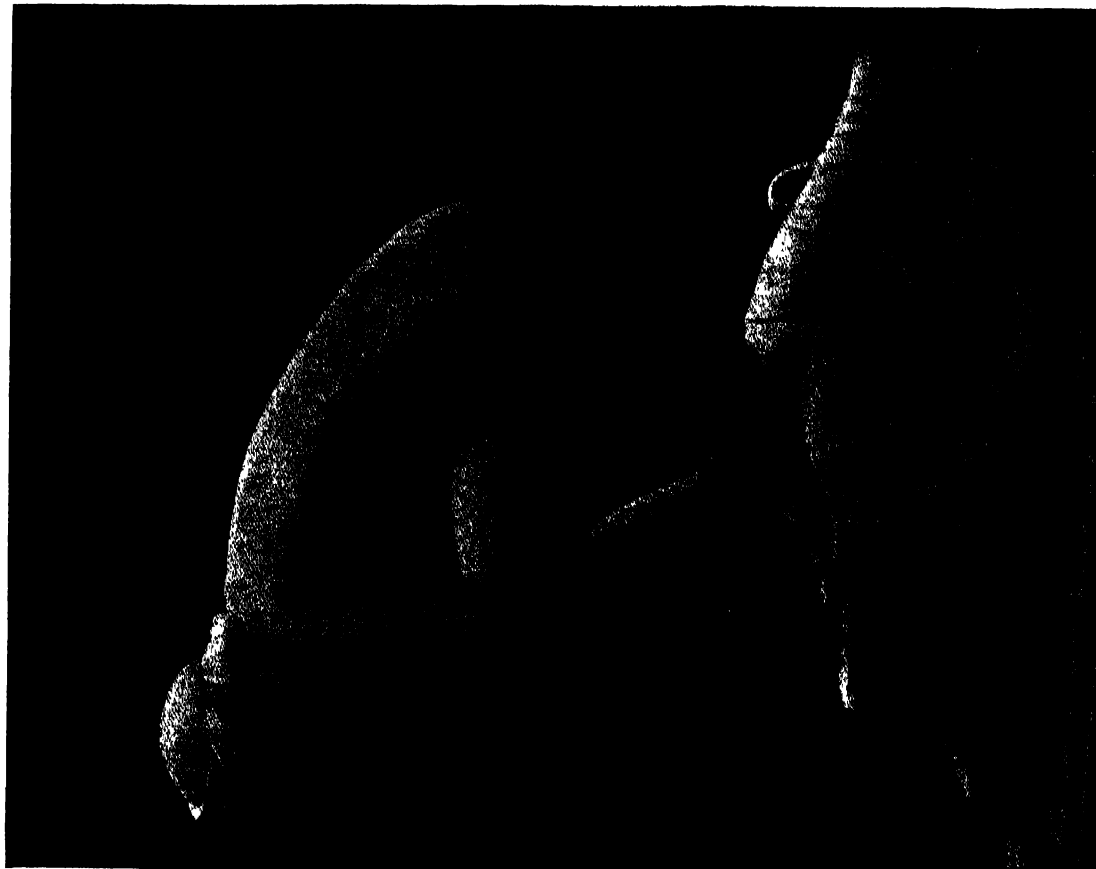


HAY HARVEST.
ARNESBY BROWN, ARA



60 x 40

WHERE EER YOU GAZE, THE BLUSHING FLOWERS SHALL RISE,
AND ALL THINGS FLOURISH WHERE EER YOU TURN YOUR EYES."
Setting
HERBERT A. OLIVER



THE SANDAL
F. MCQUEENY T. A. BRYAN



36 x 58

By Permission of Messrs. T. Agnew and Sons, the owners of the Copyright

A WELSH RIVER
B W LEADER, RA



60-35

MRS JAMES HARR S.

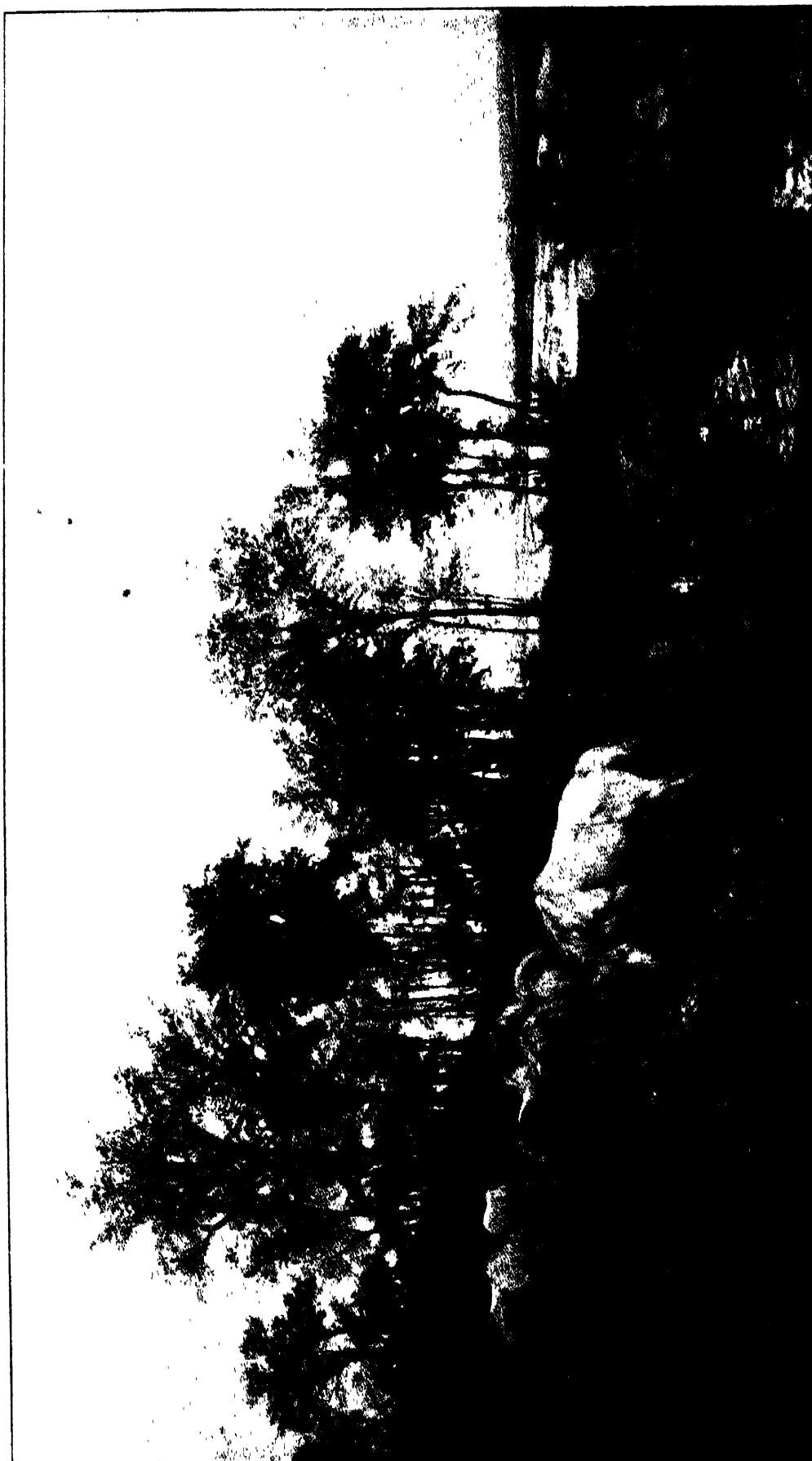
G SPENCER W-TEON



40-30

THE RETURN OF THE PRIVATEERS

J L W-MS SH



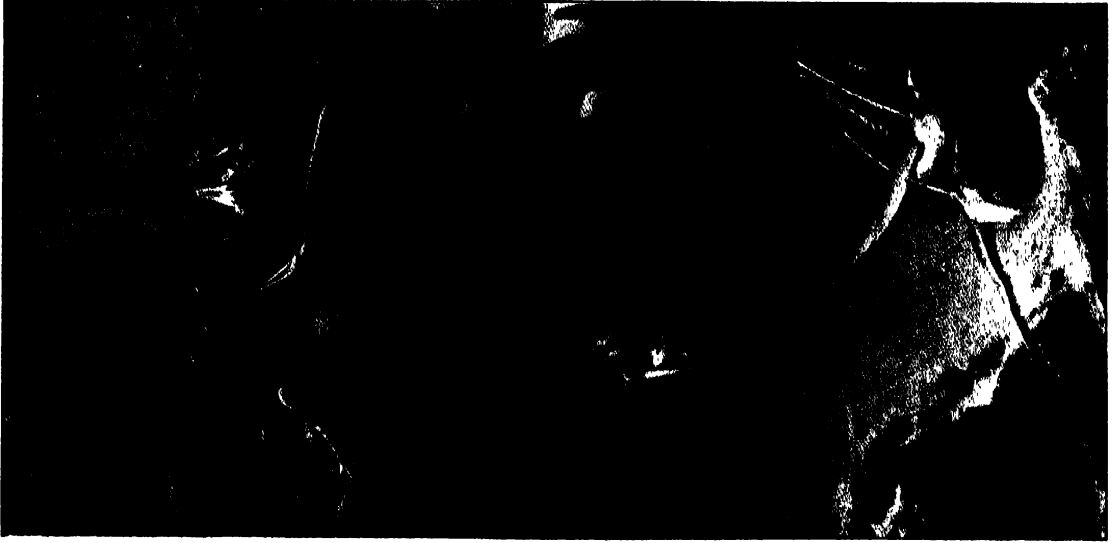
33 x 60

THE WANING YEAR.
H W B DAVIS RA



30 x 25

THE EARL BATHURST
W. W. O'LESS, R.A.



PRO PATRIA
HERBERT GALT



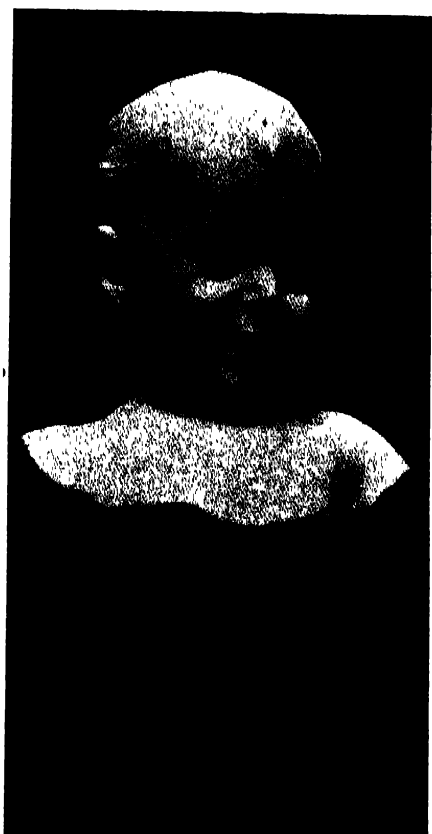
94 x 50 1/2

THE EARL OF SHREWSBURY AND TALBOT.
H. VON HERKOMER, RA, CVO



THE NEW MOON

LOUR GIBB



A MERRY BABE (*Marble*).

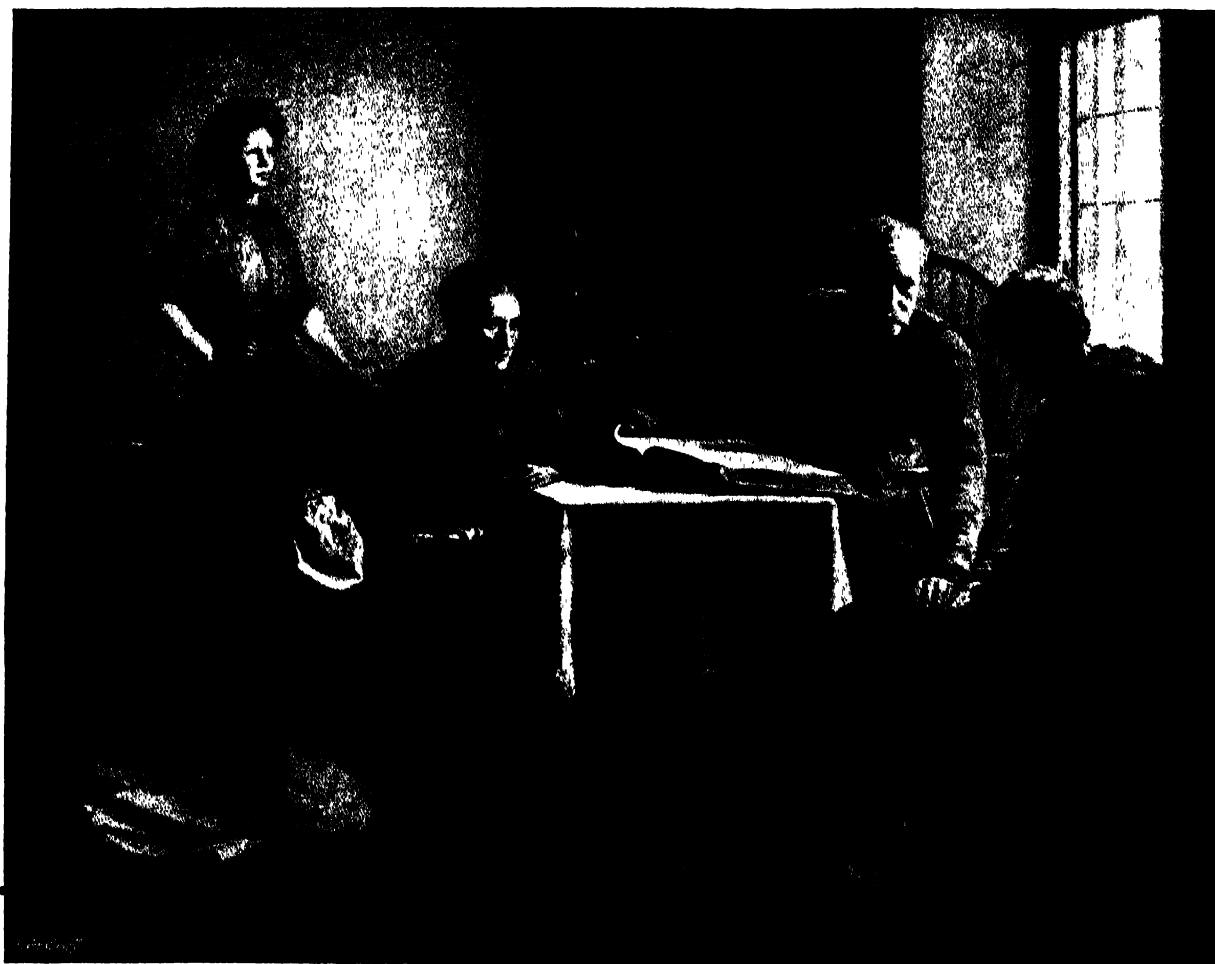
A. BERTHAM PEGRAM.



MRS. MACKAY

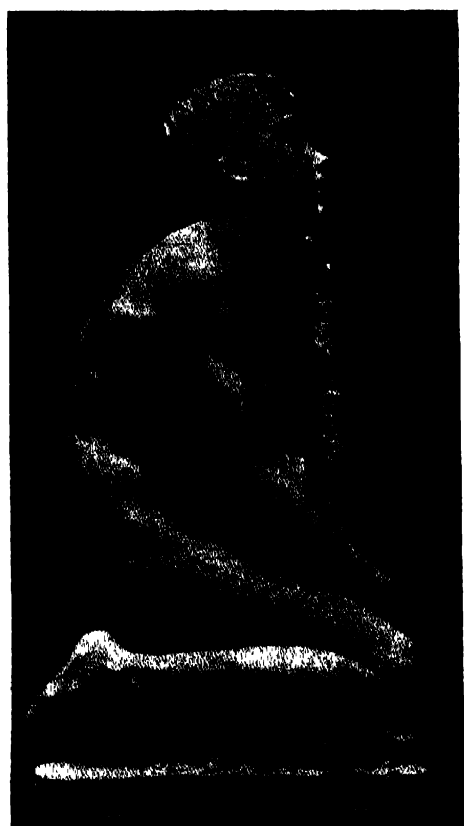
FRANK BRAMLEY, A.R.A.

22 x 20



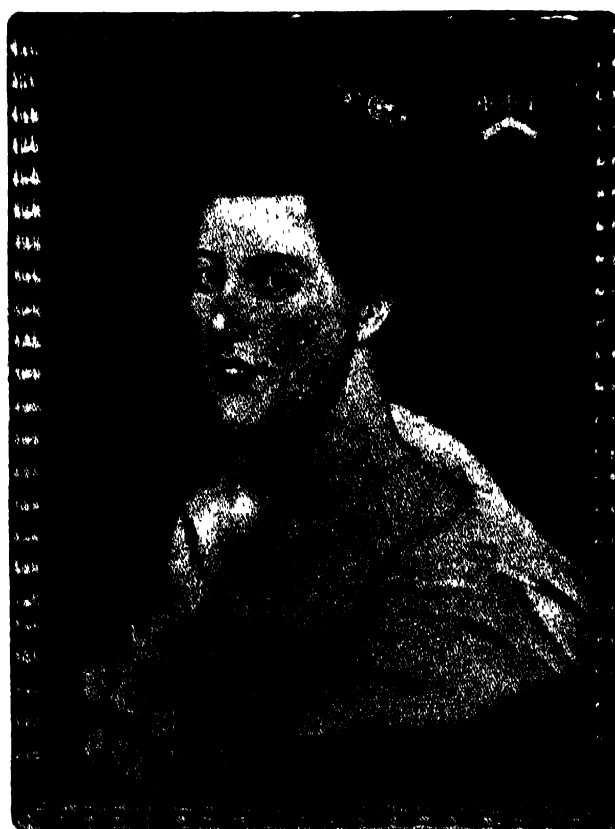
PEACEMAKERS

ALLAN DEARON



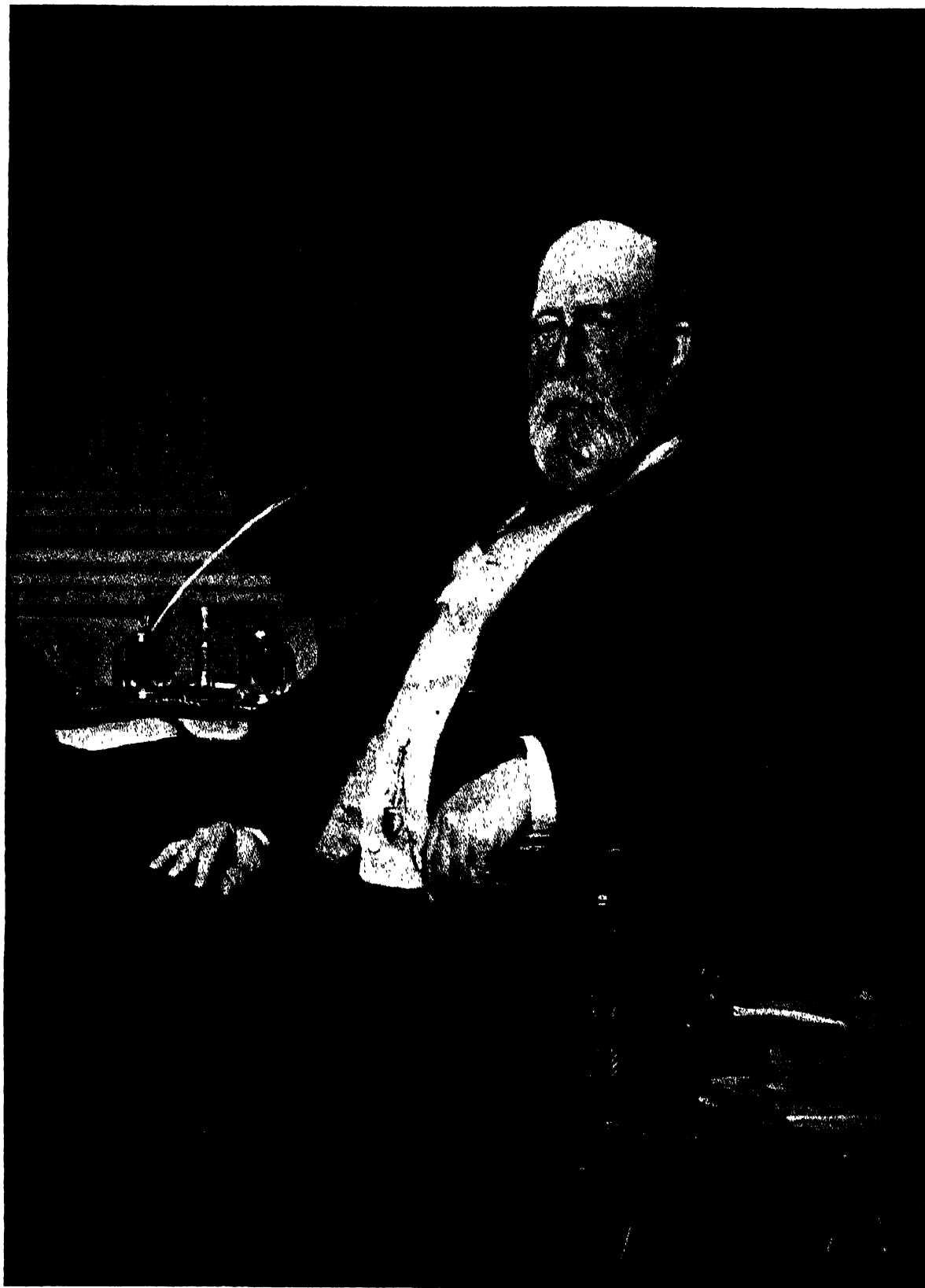
THE HARP OF LIFE.

CHARLES RUTLAND.



MRS ST JOHN HORNBY.

MARIANNE STICKES.



SIR JOHN NEILSON CUTHBERTSON. D.L., LL.D.
J. SEYMOUR LUCAS, R.A.

40 x 50



"MIRROR, MIRROR ON THE WALL,
AM I MOST BEAUTIFUL OF ALL?"

MOUAT LOUDON



THE SLOPE NEAR GUESTLING, HASTINGS

JAMES SANT, R.A.



PASSIVE RESISTANCE.

W. FRANK CALDERON.

40 x 50



OLD KING COLE
L CAMPBELL TAYLOR

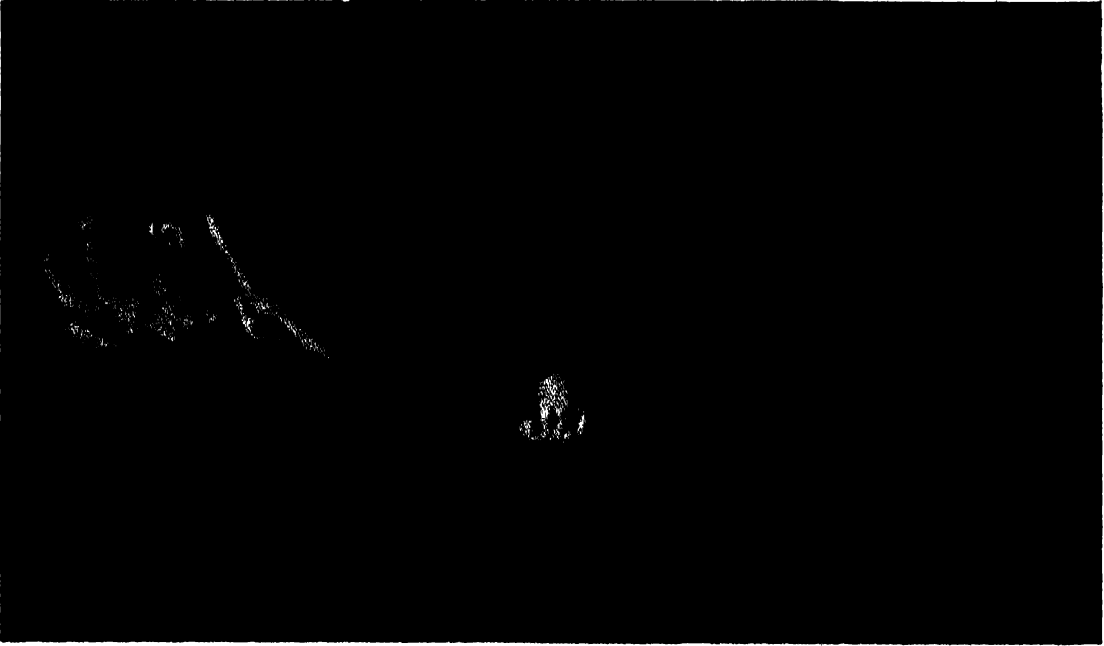
By Permission of Humphrey Roberts Esq. the owner of the Picture.



24 x 19

MARY, DAUGHTER OF GEORGE W AGNEW ESQ

FRANK DICKSEE, R.A.



54 x 33

BERNARD, SON OF P REXFORD
PARSONS, ESQ

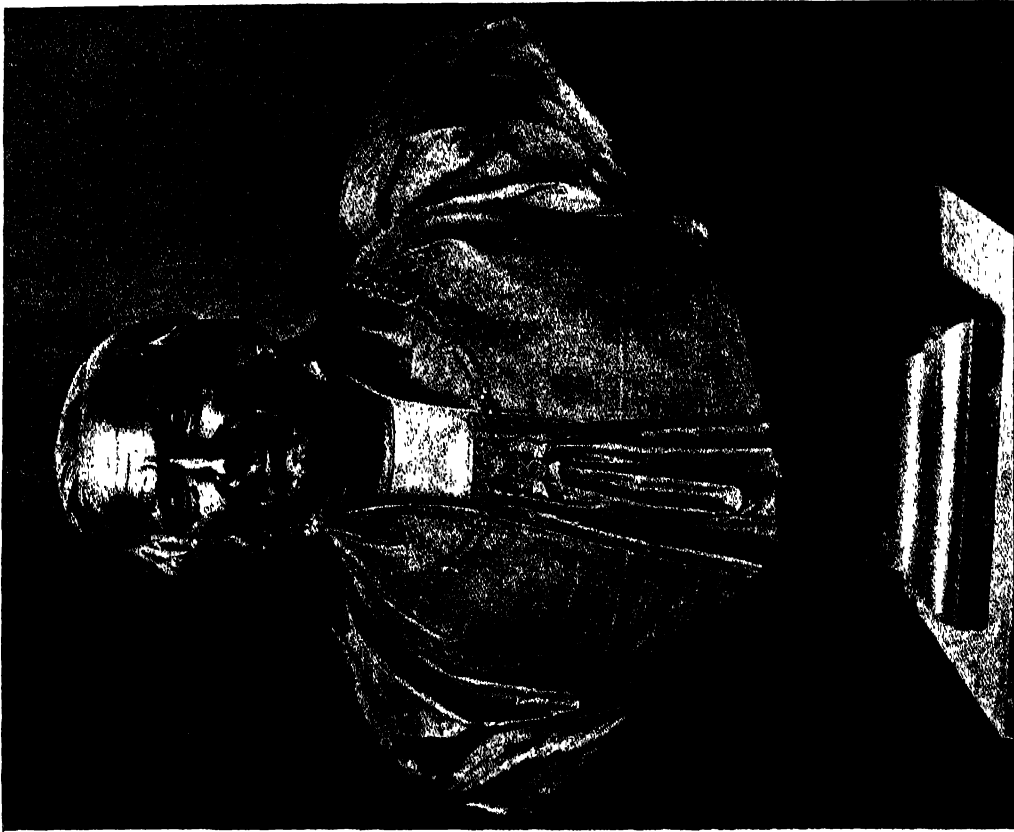
RALPH PEACOCK



RUSSELL J. KERR, ESQ.
Presentation Portrait.
 FRANK BRANLEY, A.R.A.

36 x 28

*



THE LATE ARCHBISHOP TEMPLE (Branze).

To be placed in Sharnborne School.
 GEORGE FRAMPTON, R.A.

LIFE SIZE

—



50, 72

THE END OF THE VINTAGE. RHONE VALLEY.
ALFRED EAST. A.R.A



A' ER-WEEDS
C/ IYTON ADAMS.



42 x 28

POMONA'S BLOSSOM.
G. HILLYARD SWINSTEAD.



67 x 40

MR JUSTICE BIGHAM
HUGH DE T GLAZEBROOK



• LOBSTER FISHERS

48 x 72

ARTHUR J. BLACK.



UPHILL PLOUGHING.

48 x 72

SIDNEY M. HOLLOWAY



SIR ELLIOTT LEES, BART., M.P., D.S.O
W W. OULESS, R.A.

50 x 40



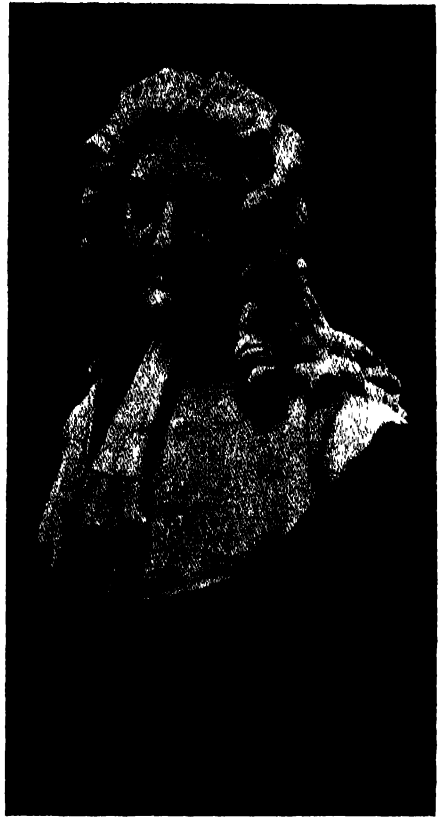
ST FRANCIS OF ASSISI AND THE HEAVENLY
MELODY (see the "Fioratti")

FRANK C. COWPER.



THE DEPARTURE OF THE HERRING FLEET, 48 x 29
PORTREIF, SKYE

LOUIE BOWEN



HALLEY, ASTRONOMER-ROYAL TO
CHARLES II (*Marble*)

HENRY PEGRAM, A.R.A.



A CRITICAL MOMENT: SMUGGLERS SURPRISED.

GEORGE E. ROBERTSON.

55 x 77



THE PROPOSAL ACCEPTED.
MARCUS STONE, R.A.

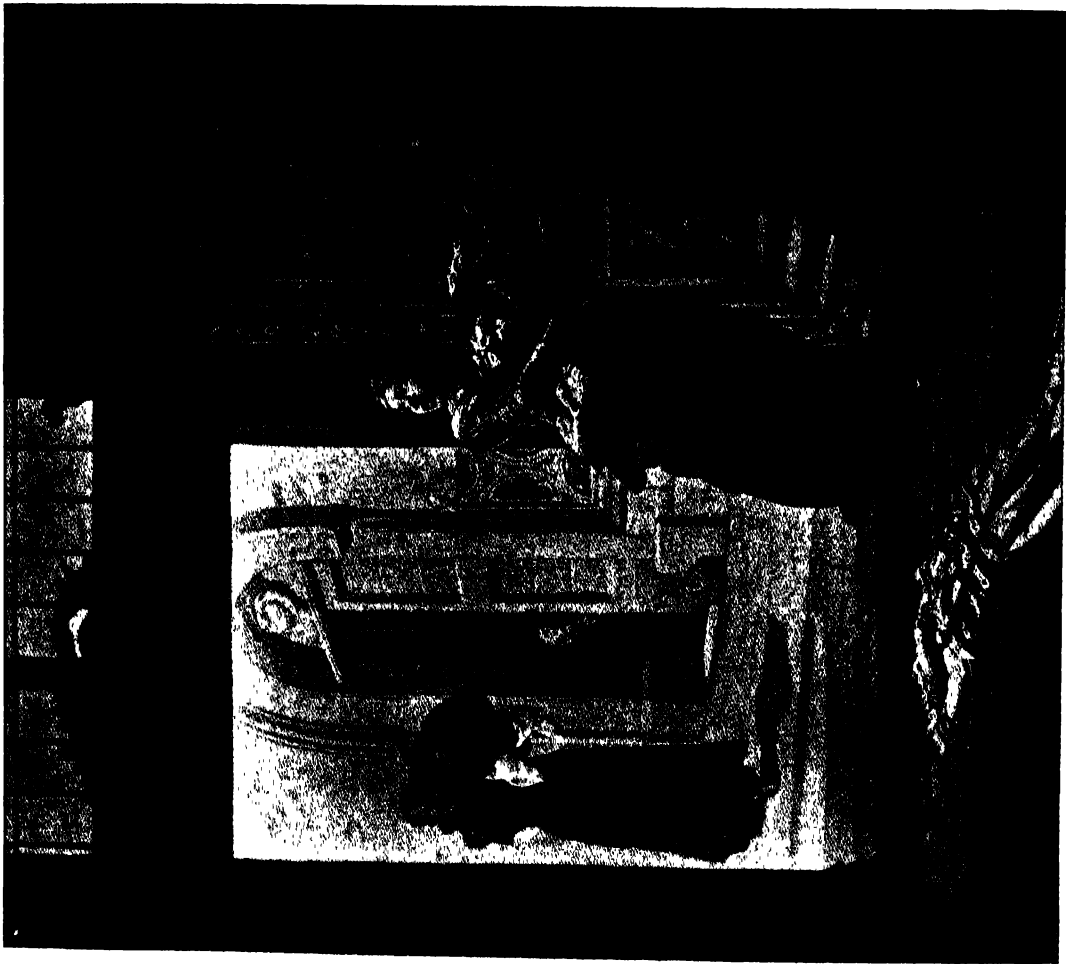
The property of the "Illustrated London News"

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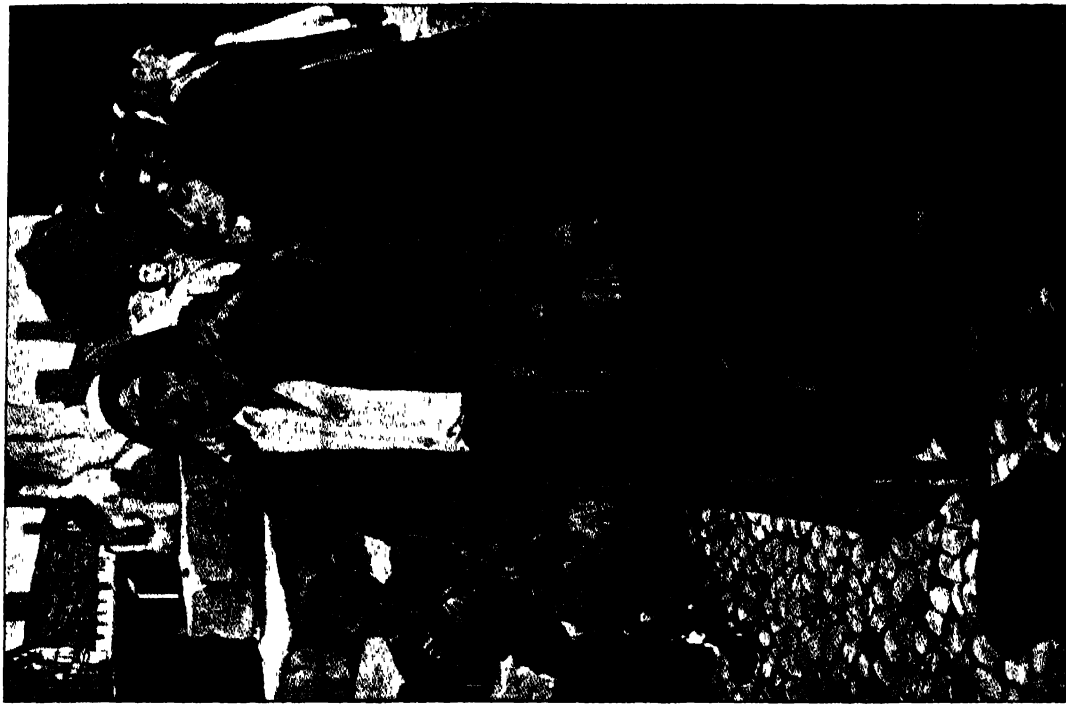
48 x 72

LONDONDERRY.
NIELS M. LUND.



80 x 25

DECORATORS
F W V. TOPHAM, R'



44 x 27

KNOWLEDGE PUTTING THE GARMENT OF
SORROW ON TO "EVERYMAN."

ISRAEL L. GLOAG.

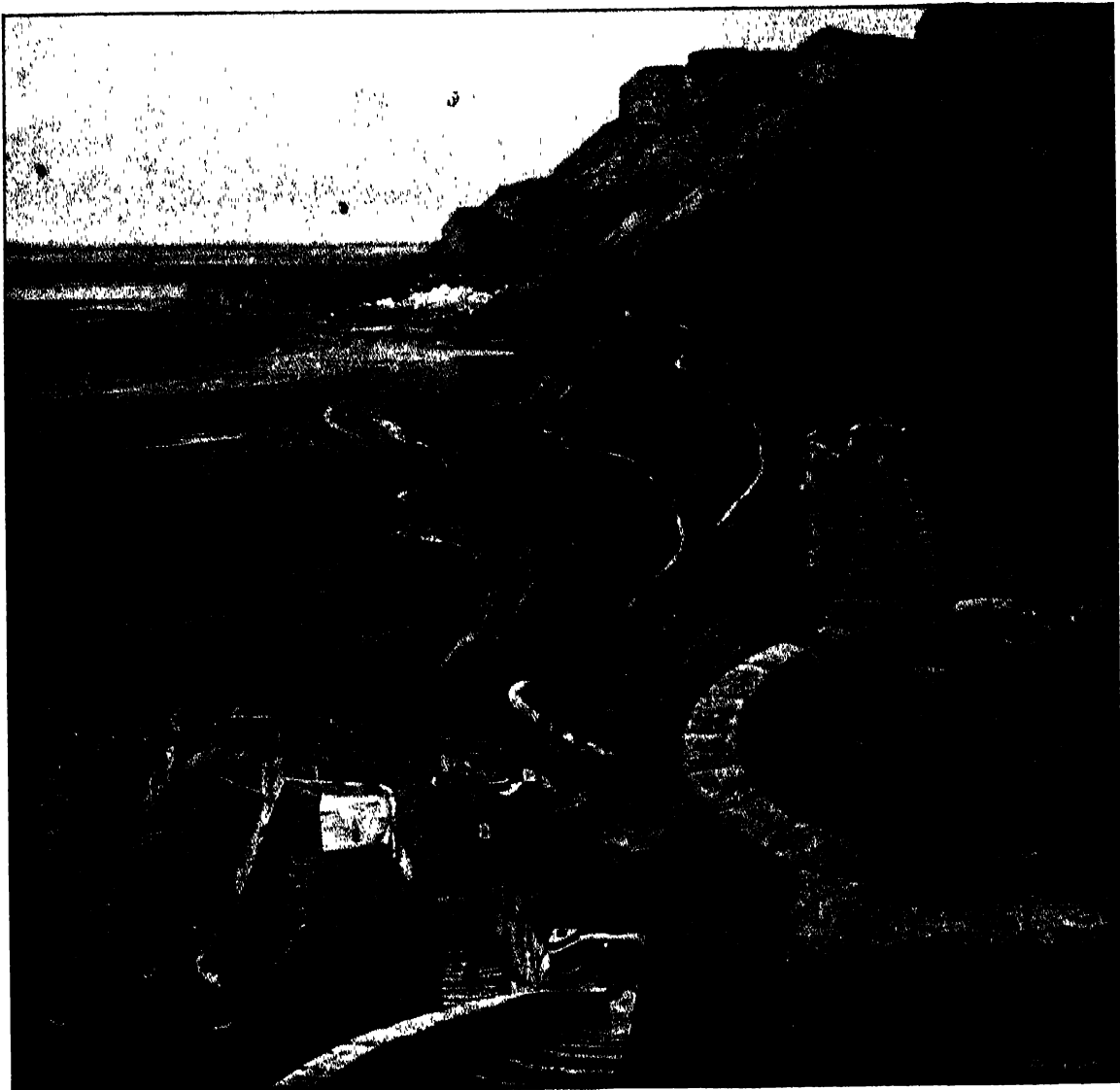


LORNA AND DOROTHY AUGHTERS OF
W. HEWARD BELL, ESQ.
J. J. SHANNON, A.R.A.



SIR SAMUEL MONTAGU, BART.

• W. Q. ORCHARDSON, R.A.



GOLDEN DAWN

WALTER DONNE

INDEX. .

Artist.	Title of Work	No. in Catalogue	Page
ADAMS, J. CLAYTON . . .	Flowers of the Grass	850	87
"	Water Weeds	182	158
ALLAN, R. W., R.W.S. . .	The Pitiless Sea	380	24
ARMSTEAD, H. H., R.A. . .	Sir Henry Cotton, K.C.S.I. (<i>Marble</i>)	1795	43
AUMONIER, J., R.I. . . .	The Borderland	858	40
BACON, JOHN H. F., A.R.A.	Crystal, Daughter of the Rev. Arthur Phillimore	117	12
"	M. H. Spielmann, Esq.	473	63
"	A Voice	207	80
BARKER, WRIGHT	My Children and their Pets	260	141
BARTLETT, W. H. . . .	Bound for their Island Home	272	125
BAYES, GILBERT. . . .	The Coming of Spring	1718	122
BEADLE, J. P.	George H. Knighting Trooper Brown at Dettingen	863	111
BLACK, ARTHUR J. . . .	Volunteers	200	11
"	Lobster Fishers	365	160
BOUGHTON, G. H., R.A.	Lady Diana (Riding Dress of the Eighteenth Century)	202	62
"	Near Strome Ferry: Sunset after Rain	615	64
"	A Frosty Night	362	127
BOWEN, LOFA	The Departure of the Herring Fleet, Portree, Skye	298	163
BRAMLEY, FRANK, A.R.A.	Mrs. Mackay	790	119
"	Russell J. Kerr, Esq.	101	156

INDEX.

Artist.	Title of Work.	No. in Catalogue.	Page
BRANOWYN, F., A.R.A.	Departure of Lancaster for the East Indies	196	97
BROCK, THOMAS, R.A.	The late Lord Russell of Killowen, Lord Chief Justice of England	1838	135
BROWN, ARNOLD, A.R.A.	The Bridge	172	15
" " "	The Bay: Twilight	34	108
" " "	Hay Harvest	511	142
UNDY, EDGAR, R.I.	From Southern Seas and the Spaniard's Yoke	503	54
BUNNY, H. C. W.	A Summer Evening	210	125
CALDERON, W. FRANK	The Coming Shower	286	122
" " "	Passive Resistance	504	153
CAUTY, H. H.	Gathering the Flock	777	6
CLARK, JOSEPH	Spring's Message	83	33
CLAUSEN, GEORGE, A.R.A.	In the Bean-Field	94	34
" " "	Willow Trees at Sunset	45	92
" " "	Gleaners Coming Home	258	95
" " "	A Frosty March Morning	756	117
COLLIER, THE HON. JOHN	Mrs. Kendal, Miss Ellen Terry, and Mr. Tree in "The Merry Wives of Windsor"	470	9
" " "	Professor E. Ray-Lankester, LL.D., F.R.S.	851	75
COOKE, ARTHUR C.	The Dancing Lesson	482	90
COPE, A. S., A.R.A.	His Grace the Archbishop of Canterbury	21	37
" " "	The Lord Chief Justice of England	57	136
COWPER, FRANK C.	St. Francis of Assisi and the Heavenly Melody	130	182
CROCKET, HENRY M.	St. Elizabeth of Hungary	438	172
CROWE, EYRE, A.R.A.	Shelley at Marlow	566	17
" " "	The Rt. Hon. John Bright, M.P., at the Reform Club, 1883	739	64
DAVIS, H. W. B., R.A.	Thorn Trees on a Breconshire Hill Side	180	72
" " "	Mares of the Boulonnais	420	102
" " "	The Surrey Hills	60	128
" " "	The Waning Year	254	146
DEACON, ALLAN	Peacemakers	393	150
DICKSEE, FRANK, R.A.	Mrs. Frank Shillitworth	190	109
" " "	Margaret, Daughter of J. C. in Thunn, Esq.	376	119
" " "	Mary, Daughter of George W. Agnew, Esq.	668	155
DICKSEE, HERBERT	The Destroyers	404	113
DOLLMAN, J. C., R.I.	Famine	847	78
DONNE, WALTER	Golden Dawn	176	169
DRURY, ALFRED, A.R.A.	Lord Masham (Bust)	1806	103
" " "	Keystone to New Building, Royal London Friendly Society	1608	138
EAST, ALFRED, A.R.A.	Morning at Montreuil, Pas de Calais	334	84
" " "	The Land of the Rising Sun: Fuji-Yama from above Hakone	525	105
" " "	Cairo	70	112
" " "	The End of the Vintage: Rhone Valley	786	157
FARQUHARSON, DAVID, A.R.S.A.	Full Moon and Spring-Tide	105	26
FARQUHARSON, JOSEPH, A.R.A.	"The sun had closed the winter day"	268	79
FEHR, HENRY C.	Through Mist and Rain	472	120
FISHER, MARK	Isabella and the Pot of Basil	1692	85
FISHER, S. MELTON	The Mill Stream	545	80
FORBES, ELIZABETH	My Lady's Toilette	401	To face p. 137
FORBES, STANHOPE A., A.R.A.	The Poet and some Country Girls	259	96
" " "	The Seine Boat	167	107
" " "	A Rescue at Dawn	61	120
" " "	The Earl of Mount-Edgumbe	882	130
FORD, W. OSLOW	Mrs. W. Oslow Ford	677	79
FRAMPTON, GEORGE, R.A.	St. George (Statue), Part of a War Memorial to be Erected in Rodley College	1733	22
" " "	Mrs. George Moseenthal (Bust)	1739	43
" " "	The Late Marquess of Salisbury, K.G. (Bust)	1750	116
" " "	The Late Archbishop Temple (Bust)	1796	156
FULLER, EDMUND G.	Crossing the Bar	843	30
FURSE, C. W., A.R.A.	Diana of the Uplands	222	16
" " "	Sir Francis Mowatt, G.C.B.	475	82
GANDY, HERBERT	Pro Patria	67	147
GLAZEBROOK, HUGH DE T.	Mr. Justice Bigham	50	159
GLINDONI, H. GILLARD	The Peacemakers	352	113
GLOAG, ISOBEL L.	"Puffs, Powders, Patches, Bibles, Billets-doux"	889	39
" " "	Knowledge Putting the Garment of Sorrow on to "Everyman"	290	166
GORTER, SIGISMUND	"Despised and Rejected of Men"	526	85
GOTCH, T. C.	Olga: A Portrait	159	18
" " "	The Heirloom	394	104
GRIER, LOUIS	The New Moon	471	149
HACKER, ARTHUR, A.R.A.	Phyllis	208	53
" " "	The Rev. E. S. Roberts, M.A., Master of Gonville and Caius College, Cambridge	311	47
" " "	Children of Samuel Butler, Esq.	823	82
" " "	W. Goscombe John, Esq., A.R.A.	3	86
HAIGH-WOOD, C.	"To our next Merry Meeting"	832	41
HALL, FRED	Silver and Gold	461	51
HALLOWES, SIDNEY M.	Uphill Ploughing	59	160
HARCOURT, GEORGE	Happy Moments	86	5
HARE, ST. GEORGE, R.I.	A Family Group	344	118
HATHERELL, W., R.I.	The City Fathers' Welcome to King Edward VII.	267	138
HAYES, CLAUDE, R.I.	Preparing for Work: Winter	857	39
HAYES, EDWIN, R.H.A., R.I.	The Rolling Zuider Zee	890	8
" " "	Looking into Portsmouth	381	132
HENSHALL, J. H., R.W.S.	The Fortune Teller: "Beware of a dark lady"	426	108
HERKOMER, HUBERT VON, R.A., C.V.O.	Sir Neville Lubbock, K.C.M.G.	530	20
" " "	The Earl of Shrewsbury and Talbot	280	148
HUNT, WALTER	Contentment	508	98

INDEX.

Artist.	Title of Work.	No. in Catalogue.	Page
HUNTER, J. YOUNG	The Bridge Elect	558	24
HUNTER, MARY Y.	The Wanderers	881	70
JENKINS, F. LYNN	The Spirit of British Maritime Commerce	1934	87
JOHN, W. GOSCOMBE, A.R.A.	Coldstream Guards' Memorial	1774	52
" " " "	H.M. King Edward VII. (<i>Statue</i>)	1744	61
" " " "	The late Prince Christian Victor (<i>Statue</i>)	1684	61
" " " "	Monument to the King's Liverpool Regiment	1840	96
" " " "	Sir Alfred Thomas (<i>Bust</i>)	1725	119
JOY, GEORGE W.	The Sword: A Twice-Fought Battle	641	45
KEMP-WELCH, LUCY	Timber-Hauling in the New Forest	330	126
KING, YSEND, V.P.R.I.	Trespassers	502	36
" " " "	Cluny Waters: Braemar	264	70
LANGLEY, WALTER, R.I.	The Greeting	761	134
LA THANGUE, H. H., A.R.A.	The Errant Hen	296	6
" " " "	A Sussex Farm	343	67
" " " "	A Ligurian Cradle	346	71
" " " "	From a Ligurian Spring	297	137
LEADER, B. W., R.A.	A Quiet Evening	168	10
" " " "	Evening Among the Surrey Pines	184	118
" " " "	A Sandy Shore on the South Coast	14	130
" " " "	A Welsh River	559	144
LEIGHTON, E. BLAIR	Vox Populi	435	50
LESLIE, G. D., R.A.	In the Wizard's Garden	66	47
" " " "	The Courtyard at Compton Beauchamp	164	81
LEWKELLYN, W.	Julia and Rosie, Daughters of W. Harrison Cripps, Esq.	416	121
LOGSDAIL, W.	Death and the Woodcutter	414	85
LOMAX, J. A.	"Hence to Mr. So-and-So, the Post's," etc.	147	42
LOUDAN, MOUTAT	A Portrait Group	115	88
" " " "	"Mirror, mirror on the wall, am I most beautiful of all?"	772	152
LUCAS, J. SEYMOUR, R.A.	Finis	131	49
" " " "	Mrs. Joseph Duveen (<i>Chalk Drawing</i>)	1395	55
" " " "	The Hon. Mrs. Godfrey Williams	887	108
" " " "	Sir John Neil Cuthbertson, D.L., LL.D.	283	151
LUCAS, MARIE SEYMOUR	The First Chapter	583	35
LUCCHESI, ANDREA C.	The Surrender (<i>Statuette</i>)	1678	28
LUND, NIELS M.	Londonderry	819	165
MACKENNAL, BERTRAM	The Dancer (<i>Bronze Statue</i>)	1837	28
MCLEAN, WILLIAM J.	Day-Dreams (<i>Marble Bust</i>)	1804	138
MACWHIRTER, J., R.A.	Old Scotch Firs, Loch-an-Eilan	102	13
" " " "	The Birch, The Rowan and the Pine, Aviemore	310	23
" " " "	A Terrace, Lake of Como; Morning	278	To face p. 49
" " " "	A Terrace, Lake of Como; Afternoon	282	101
MARGETSON, W. II.	"Who Strays into Love's Dominion?"	886	To face p. 97
MEADE, ARTHUR	A Wessex Moorland	523	68
MOSTYN, TOM	Vanity	498	81
MUCKLEY, W. J.	Rhododendrons	414	55
MULLINS, E. ROSCOE	"Bless me, even me also, O my Father"	1691	134
MURRAY, DAVID, A.R.A.	The Valley of the Stour, East Bergholt, Suffolk	113	55
" " " "	Flatford: Scene of Constable's Picture of "The Hay Wain" as at the present time	358	59
" " " "	The Heat of the Day: Flatford, Suffolk	326	83
" " " "	Summer Floods: Flatford, Suffolk	527	106
NORMAND, ERNEST	Design for a Frieze	901	67
NOWELL, ARTHUR T.	Isabella and the Pot of Basil	292	25
OLIVIER, HERBERT A.	"Where e'er you gaze the blushing flowers shall rise," etc.	293	143
OLSON, JULIUS	The Tempest	520	120
ORCHARDSON, W. Q., R.A.	Sir Samuel Montagu, Bart.	253	168
OULESS, WALTER W., R.A.	Edmund Boulnois, Esq., M.P.	53	91
" " " "	Lieut.-Colonel F. Shuttleworth	333	100
" " " "	The Earl Bathurst	347	147
" " " "	Sir Elliott Lees, Bart., M.P., D.S.O.	235	161
PADDAY, CHARLES M.	Discussing Her Lines	33	27
PARTON, ERNEST	An Autumn Morning	276	19
PEACOCK, RALPH	Bernard, Son of P. Rexford Parsons, Esq.	337	155
PEGHAM, A. BERTRAM	A Merry Babe (<i>Marble Bust</i>)	1800	149
PEGHAM, HENRY, A.R.A.	Sibylla Fudica (<i>Marble Group</i>)	1694	7
" " " "	Pan (<i>Statue</i>)	1674	28
" " " "	Sir Harry Johnston, G.C.M.G. (<i>Bust</i>)	1699	92
" " " "	Halley, Astronomer-Royal to Charles II. (<i>Marble Bust</i>)	1799	163
PICKERING, J. L.	A Life's By-way	421	76
POYNTER, SIR EDWARD J., Bart., P.R.A.	The Nymph's Bathing Place	141	Frontispiece
" " " "	The Sea Cave	586	73
" " " "	Asteris	246	99
PRINSEP, VAL C., R.A.	In a Street in Venice	171	123
RAE, HENRIETTA (MRS. ERNEST NORMAND)	Songs of the Morning	391	46
REID, JOHN R., R.I.	"When we were boys together"	465	80
RIVERS, BRITON, R.A.	Youth	17	14
RIVIERE, HUGH G.	H. W. Worsley-Taylor, Esq., K.C., M.P.	218	131
ROBERTSON, GEORGE E.	A Critical Moment: Smugglers Surprised	279	163
RUTLAND, CHARLES	The Harp of Life (<i>Statuette</i>)	1741	150
SANT, JAMES, R.A.	Joan of Arc	229	77
" " " "	On the Moors: Kilbryde, Scotland	706	89
" " " "	Hurley on the Thames	699	90
" " " "	Mrs. Morton Robertson	96	133
" " " "	The Slope, near Guestling, Hastings	27	153

INDEX.

Artist.	Title of Work.	No. in Catalogue.	Page
SARGENT, JOHN S., R.A.	Mrs. Wertheimer	301 ..	124
SCHLOSSER, CARL	T. L. Devitt, Esq., President of the Shipping Federation	329 ..	133
SCHMALZ, HERBERT	Beethoven in his Study	820 ..	87
SHANNON, J. J., A.R.A.	The End of the Day: Samaria	284 ..	115
"	Mr. Martin Harvey as "Sydney Carton"	106 ..	110
SIMS, CHARLES	Lorna and Dorothy, Daughters of W. Haward Bell, Esq.	281 ..	167
SOLOMON, SOLOMON J., A.R.A.	Butterflies	807 ..	111
"	Mrs. Gerald Beddington	522 ..	32
SOMERSCALES, THOMAS	The Earl Cadogan, K.G.	357 ..	44
SPENLOVE-SPENLOVE, FRANK	The Coast of the Desert of Tarajacu	387 ..	76
STOKES, ADRIAN	Too Late!	356 ..	31
STOKES, MARIANNE	The Blue Pool	682 ..	94
STONE, MARCUS, R.A.	Mrs. St. John Hornby	719 ..	150
STOREY, G. A., A.R.A.	The Proposal Accepted	230 ..	161
"	Glady's, Daughter of G. A. Storey, Esq., A.R.A.	466 ..	57
STOTT, EDWARD	Pluto's Messenger	822 ..	69
SWINSTRAD, G. HILLYARD	The Old Barge	798 ..	17
SYMONDS, W. R	Pomona's Blossom	71 ..	159
"	Heather	316 ..	74
TALMAGE, ALDERNON	After Rain	790 ..	i
TAUBMAN, F. MOWBRAY	The Sundal	1672 ..	143
TAYLER, A. CHEVALLIER	The Viaticum	516 ..	58
TAYLOR, L. CAMPBELL	Old King Cole	150 ..	154
TOFT, ALBERT	The Cup of Immortality (<i>Relief</i>)	1690 ..	131
TOPIAM, F. W. W., R.I.	Decorators	870 ..	166
TUKE, H. S., A.R.A.	In the Morning Sun	38 ..	4
WALKER, ARTHUR G.	Dante (<i>Statuette</i>)	1677 ..	61
WALLER, MARY L.	The Hon. Victoria Bruce, Daughter of Lord Balfour of Burleigh	878 ..	140
WATSON, G. S.	Mrs. James Harris	782 ..	145
WATTS, G. F., O.M., R.A.	Lilian	179 ..	3
"	Physical Energy	1842 ..	98
WETHERBEE, GEORGE, R.I.	"The year's at the spring," etc.	88 ..	29
"	Golden Silence	49 ..	93
WIMBUSH, J. L.	The Return of the Privateers	317 ..	145
WOLLEN, W. B., R.I.	Waterloo: "The Line will Advance!"	191 ..	38
WOOD, F. DURWENT	Love and Life: Sacred and Profane (<i>Relief</i>)	1797 ..	141
WYLLIE, C. W.	A North-West Wind	412 ..	61
WYLLIE, W. L., A.R.A.	St. Paul's Cathedral	834 ..	21
"	"Shake out your reefs," etc.	"	45
"	Towing Past the City	203 ..	56
"	A Doomed Valley: The Water Supply for Birmingham	1046 ..	104
"	Chatham Reach: Midday	711 ..	114



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